THE

STANDARD COURSE

OF LESSONS AND EXERCISES

IN THE

TONIC SOL-FA METHOD OF TEACHING MUSIC.

ISSUED ORIGINALLY IN THE YEAR 1858 BY

JOHN CURWEN.

NEW EDITION, RE-WRITTEN, 1900.

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PREFACE.

THE "Standard Course" originally appeared in 1858, and was intended, among many shorter courses of lessons, to be, as its title indicates, the standard to which students and teachers wishing for the complete Tonic Sol-fa method were to go. In 1872 John Curwen entirely rewrote the book, and now it has again been entirely rewritten by a group of musicians, who have entered into the spirit of the original author, and have treated the various topics in the light of present-day experience. For the various sections the following writers are severally responsible :—

TIME AND TUNE. L. C. Venables, Professor, Tonic Sol-fa College.

VOICE TRAINING. S. Filmer Rook, Professor, Tonic Sol-fa College.

MUSICAL FORM AND EXPRESSION. R. D. Metcalfe, Mus B., A.R.A.M., Examiner to the Tonic Sol-fa College.

HARMONY. Geo. Oakey, Mus.B., Professor and Examiner, Tonic Sol-fa College.

STAFF NOTATION. Henry Fisher, Mus.Doc.

PRONUNCIATION AND MUSICAL TERMS. S. McBurney, Mus.Doc.

The *Athenæum* of December 18th, 1858, reviewing the first edition of the "Standard Course," spoke of the book as containing "Teaching of a quality and an object which had no existence in England a quarter of a century since." The range of the present edition is much wider than that of the first. Not only is sight-singing from both notations dealt with, but the general cultivation of intelligent musicianship, the formation of mental habits that will serve as a guide in the study of instruments, of harmony, of orchestration. The object aimed at in the present edition is, while extending the range of the work, to maintain its quality and the didactic thoroughness which the *Athenæum* remarked in the first edition.

January, 1901. J. S. C.

MANUAL SIGNS OF TONE IN KEY.

NOTE.—*The diagrams show the hand as seen from the left of the teacher, not as seen from the front. Teachers should particularly notice this.*

soh

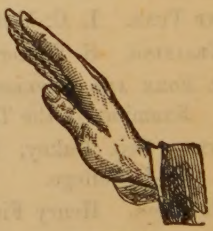
The GRAND or *bright* tone.

te

The PIERCING or *sensitive* tone.

me

The STEADY or *calm* tone.



ray

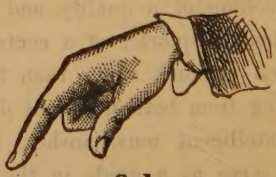
The ROUSING or *hopeful* tone.

doh

The STRONG or *firm* tone.

lah

The SAD or *weeping* tone.



fah

The DESOLATE or *awe-inspiring* tone.

For **fe**, let the teacher point his first finger horizontally to the left. For **ta**, ditto to the right. To the class these positions will be reversed, and will correspond with the Modulator. For **se**, let the teacher point his fore-finger straight towards the class.

FINGER SIGNS FOR TIME.

As seen from the Teacher's point of view, the back of the hand being shown to the pupils.

taa.

taatai.

tafatefe.

taatefe.

taafe.

tafatai.

-aa.

-aatai.

saa.

taa*sai*.

*saa*tai.

TONIC SOL-FA TIME CHART.

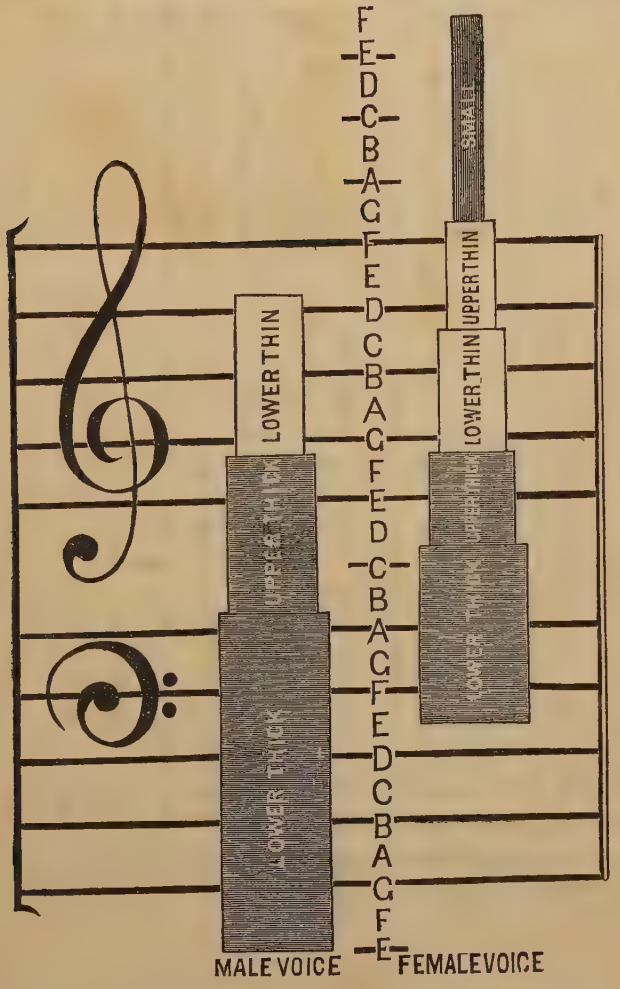
By JOHN CURWEN.

WHOLES. HALVES.	QUARTERS.	THIRDS.
:l taa	:l ,l .l ,l tafatefe	:l ,l ,l taataitee
:— -aa	:l .l ,l taatefe	:l ,– ,l taa(ai)tee
: *saa*	:l „l taafe	:l ,l ,– taatai-ee
:l .l taatai	:l ,l .l tafatai	: ,l ,l *saa*taitee
:- .l -aatai	: ,l .l ,l *sa*fatefe	:l ,– , taa(ai)*see*
: .l *saa*tai	:l ,l .l , tafate*se*	:l , , taa*sai-ee*
:l . taa*sai*	:l . ,l taasefe	:l , ,l taa*sai*tee

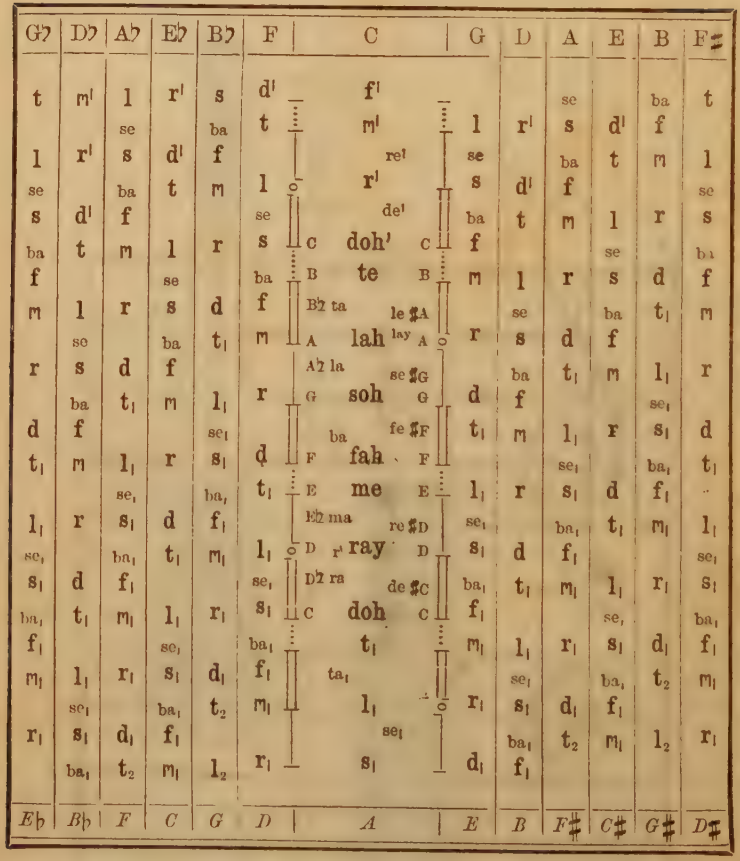
EIGHTHS.	SIXTHS (Three Accents).
:l l ,l l .l l ,l l tanafanatenefene	:l l ,l l ,l l tafatefetifi
NINTHS.	SIXTHS (Two Accents).
3 3 3 :l l l ,l l l ,l l l taralatereletirili	3 3 :l l l .l l l taralaterele

Note.—"Ai" is pronounced as in m*ai*d, f*ai*l, &c. "Aa" is pronounced as in f*a*ther, "a" as in m*a*d, "e" as in l*e*d, and "i" as in l*i*d. These time-names are adapted from M. Paris's "Langue des durées." The minute divisions are seldom used except in Instrumental Music.

AVERAGE COMPASS OF THE VOCAL REGISTERS.

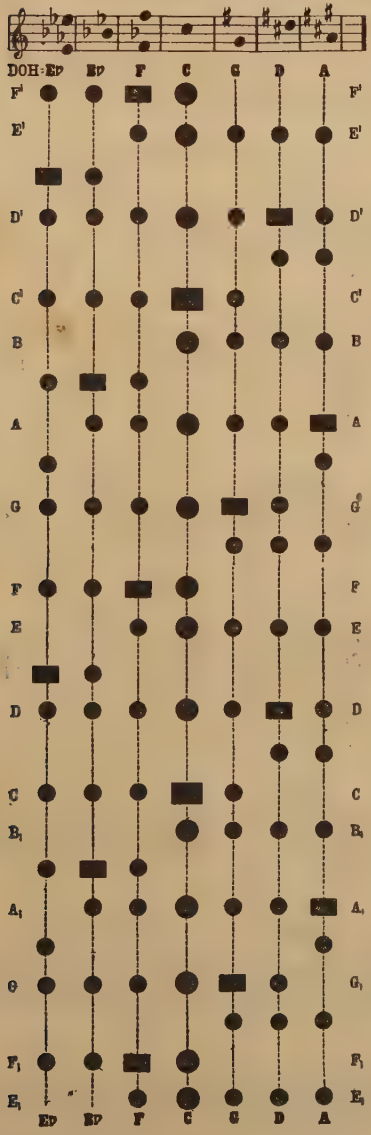


THE EXTENDED MODULATOR.



NOTE.—The capital letters running across the top show the pitch of DOH in each key, the italic letters at the bottom show the pitch of LAH.

THE NOTE MODULATOR.

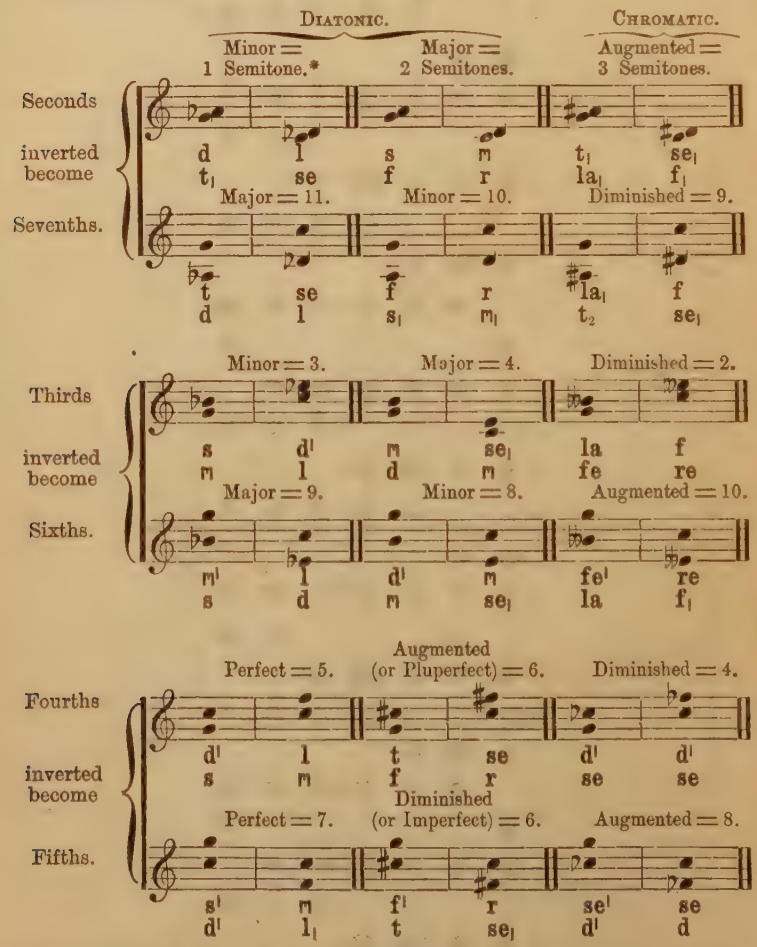


The oblong note in each scale represents *doh*.

TABLE OF INTERVALS,

RECKONED FROM OR TO G AND C.

In reading difficult music the Tonic Sol-faist will find it convenient to be in possession of a mental model for all the intervals. Such models are supplied in the following table :—


Diatonic.
Chromatic.
Minor = 1 Semitone.*
Major = 2 Semitones.
Augmented = 3 Semitones.
Seconds
inverted become
d t1 l se s f m r t1 la1 se1 f1
Major = 11.
Minor = 10.
Diminished = 9.
Sevenths.
t d se l f s1 r m1 la1 t2 f se1
Minor = 3.
Major = 4.
Diminished = 2.
Thirds
inverted become
s m d1 l m d se1 m m la fe f re
Major = 9.
Minor = 8.
Augmented = 10.
Sixths.
m1 s l d d1 m m se1 fe1 la re f1
Augmented (or Pluperfect) = 6.
Perfect = 5.
Diminished = 4.
Fourths
inverted become
d1 s l m t f se r d1 se d1 se
Diminished (or Imperfect) = 6.
Perfect = 7.
Augmented = 8.
Fifths.
s1 d1 m l1 f1 t r se1 d1 se d

* A distinction is drawn by theorists between a diatonic and a chromatic semitone. The two notes of a diatonic semitone have *different* names (as B-C, F♯-G, &c.); those of a chromatic semitone the *same* names (C-C♯, B-B♭, &c.).

DIATONIC AND CHROMATIC INTERVALS.

Numbering of Intervals.—Any interval, whether diatonic or chromatic, is numbered according to the number of initial letters it embraces, and not according to the number of semitones it contains.

		1	2	3	4	5	6	
r — t	=	r	m	f	s	l	t	= 6th.
D — B	=	D	E	F	G	A	B	

The chromatic alteration of either or both of these notes does not alter the *number* of the interval.

re	—	t	ra	—	t	ra	—	ta
D♯	—	B	D♭	—	B	D♭	—	B♭

Each of these intervals is still a 6th.

Quality of Intervals.—The intervals in the common scale must first be thoroughly understood.

d	r	m	f	s	l	t	d'	m — f	t — d'	Minor 2nds. All the other 2nds are Major.
C	D	E	F	G	A	B	C	E — F	B — C'	

Minor 2nds by inversion become Major 7ths.
Major 2nds by inversion become Minor 7ths.

The 3rds in the common scale, which embrace the Minor 2nds, are Minor 3rds, viz.:

r — f	m — s	l — d'	t — r'
D — F	E — G	A — C'	B — D'

All the other 3rds are Major.
Minor 3rds by inversion become Major 6ths.
Major 3rds by inversion become Minor 6ths.

All the 4ths are Perfect except one { f — t / F — B } which is Augmented.

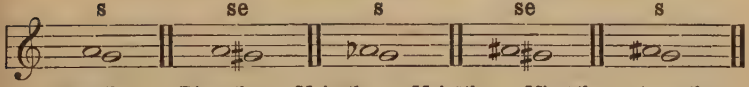
All the 5ths are Perfect except one { t_1 — f / B_1 — F } which is Diminished.

Note.—All these intervals, and any others having the same name, are *Diatonic* intervals, all others are *Chromatic*. There are two ways of enlarging an interval, viz., (1) by raising the top note, and (2) lowering the bottom note. Similarly, there are two ways of lessening an interval, (1) lowering the top note, (2) raising the bottom note. If *both* notes are either raised or lowered the interval retains the same name, as 5th, 6th, &c.

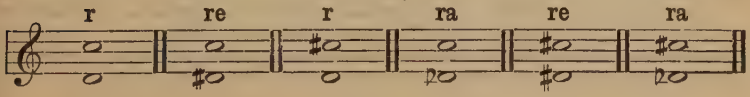
Minor intervals enlarged (by one semitone) become Major.
Major and Perfect enlarged (by one semitone) become Augmented.
Major intervals lessened (by one semitone) become Minor.
Minor and Perfect lessened (by one semitone) become Diminished.

A few examples:—

Maj. 2nd.	Min. 2nd. (lower note raised).	Min. 2nd. (upper note lowered).	Maj. 2nd. (both notes raised).	Aug. 2nd. (upper note raised).
l	l	la	le	le
s	se	s	se	s



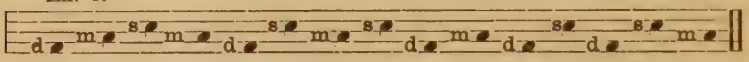
Min. 7th. (inversion of Maj. 2nd.).	Dim. 7th. (lower note raised).	Maj. 7th. (upper note raised).	Maj. 7th. (lower note lowered).	Min. 7th. (both notes raised).	Aug. 7th. (upper note raised, lower note lowered).
d'	d'	de'	d'	de'	de'
r	re	r	ra	re	ra



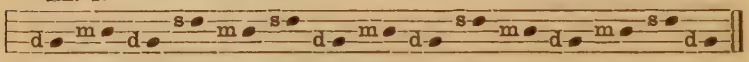
SYNOPSIS OF THE STAFF NOTATION.

EXAMPLES OF TONIC SOL-FAING FROM THE STAFF.

Ex. 1.



Ex. 2.



Ex. 3.

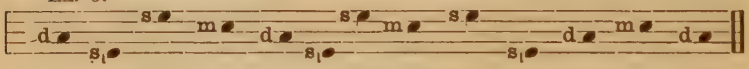


TABLE OF LENGTH AND NAMES OF NOTES.

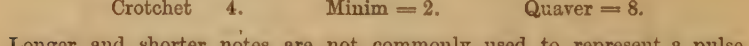
One Pulse.	Two Pulses.	Three Pulses.	Four Pulses.	Half-Pulses.
Minim.	Semibreve.	Dotted Semibreve.	Breve.	Two Crotchets.
Crotchet.	Minim.	Dotted Minim.	Semibreve.	Two Quavers.
Quaver.	Crotchet.	Dotted Crotchet.	Minim.	Two Semiquavers.

TIME SIGNATURES.

Two figures are placed at the beginning of each piece of music, one above the other, called the *Time Signature*. The upper figure indicates the number of pulses in each measure, and the lower shows which kind of note —Crotchet, Minim, &c.—stands for a pulse. This lower figure is necessary, because of the several ways of representing a pulse. In Time Signatures the following figures represent the several notes :—

Crotchet 4. Minim = 2. Quaver = 8.

Longer and shorter notes are not commonly used to represent a pulse. Examples :—

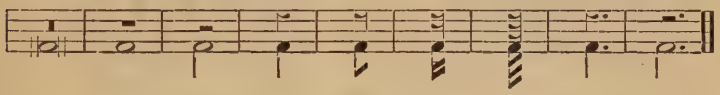


$\frac{2}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{2}$	$\frac{2}{2}$	$\frac{4}{2}$	$\frac{6}{8}$	$\frac{6}{4}$	$\frac{4}{4}$	C	¢
Two Crotchets.	Three Crotchets.	Three Quavers.	Three Minims.	Two Minims.	Four Minims.	Six Quavers.	Six Crotchets.	Four Crotchets.		

The two letters C which stand at the end of the line mean Common Time —*i.e.*, four-pulse measure. The second, with a line through it, denotes a quicker rate of movement in the same measure. Sometimes it merely denotes two-pulse measure. Six-eight measure, sung quickly, is allied to two-four measure; it contains two pulses divided into thirds.

RESTS.

Each note has a rest corresponding to it, which marks a silence as long as the sound of the note. These are the notes with their equivalent rests above them :—

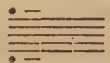


NAMES OF LINES AND SPACES.

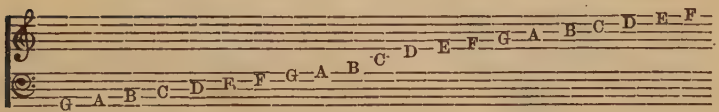
The lowest line of the staff is called the first line. The lowest space the first space. Count upwards.

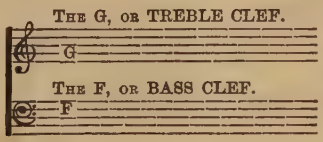
Flat ♭, Sharp ♯, Natural ♮ (contradicts flat and sharp).

Bar | Double Bar || Ledger lines*



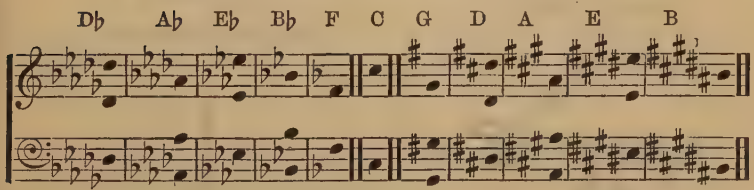
SCALE OF ABSOLUTE PITCH.





KEY SIGNATURES.

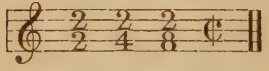
Read from centre, either left or right.



RULES FOR FINDING DOH.—The last sharp to the right is *te ;* the last flat to the right is *fah*.

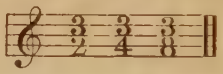
THE BEATING OF TIME.

TWO BEATS (Duple).

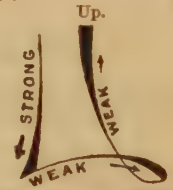


Two-pulse Measure.

THREE BEATS (Triple).



Three-pulse Measure.

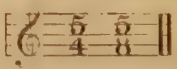


Sometimes beaten down, left, up instead.

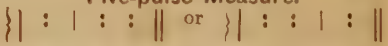
FOUR BEATS (Quadruple).

Four-pulse Measure.

FIVE BEATS (Quintuple).



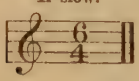
Five-pulse Measure.



This, which occasionally occurs, either as 5-4 or 5-8, is really compounded of a two- and a three-pulse measure. Sometimes the two-pulse measure comes first and the three-pulse measure second; sometimes the order is reversed. Thus the accent is sometimes on the third and sometimes on the fourth beat. The beating is according to the accent, either down, left, right, right, up; *or* down, down, left, right, up.

SIX BEATS (Sextuple).

If slow.

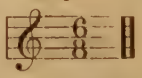


Six-pulse Measure.

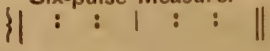
Down, left, left, right, right, up; *or* as for two three-pulse measures.

TWO BEATS (Compound).

If quick.

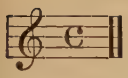


Six-pulse Measure.

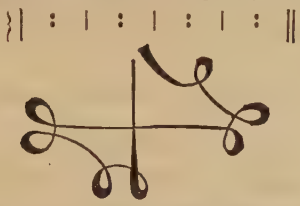


As for two-pulse, beating twice in the bar or measure.

EIGHT BEATS (Octuple).



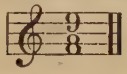
There are some movements in Handel's music, written in common time, but moving so slowly that for distinctness it is necessary to beat eight times in the measure or bar, once to each quaver, thus—



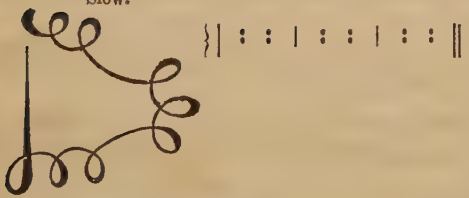
Down, down, left, left, right, right, up, up.

NINE BEATS (Nonruple).

(Or three beats compound.)



Slow.



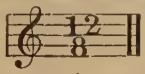
Down, down, down, right, right, right, up, up, up.

Fast.

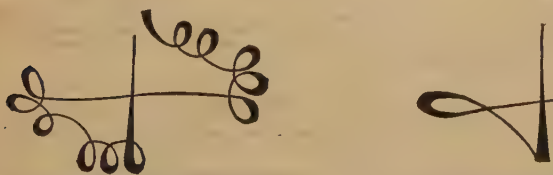
Down, right, up.
Three pulses or quavers to a beat.

TWELVE BEATS (Duodecimal).

(Or four beats compound.)



Slow.



Down, down, down, left, left, left, right, right, right, up, up, up.

Fast.

Down, left, right, up.
Three pulses or quavers to a beat.

*** These diagrams show the usual beating of leading conductors. Some, however, beat in an erratic way that cannot be reduced to any system, but is understood by those who habitually play or sing under them. In a *rallentando* each note is often beaten by a downward stroke. When a part enters on a half-beat the conductor often gives a short upward stroke of the baton to mark this. The down beat should invariably mark the first of the bar.

TIME NAMES FOR ORDINARY MEASURES.

IN BOTH NOTATIONS.

The Staff examples represent the pulse (1) as a crotchet, (2) a minim, (3) a quaver.

WHOLE-PULSE NOTES. | 1 :1 | taa taa |

HALF-PULSE NOTES. | 1 :1 .1 | taa taatai |

QUARTER-PULSE NOTES. | 1 ,1.1 ,1 :1 | tafatefe taa |

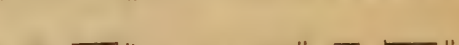
MIXED LENGTHS. | 1 „1 :1 .1,1 | taafe taatefe |

| 1,1.- :1 | tafa-ai taa |

TRIPLETS OR THIRDS. | 1 ,1 ,1 :1 .1 | taataitee, &c. |

SOUNDS CONTINUED BEYOND THE PULSE.

| 1 :- :- :- | taa -aa -aa -aa |



| 1 :- | 1 :- |

| 1 :- .1 | taa -aatai |

COMPOUND MEASURES. | 1 :- :- |- :- :- | taa -ai -ee -aa -ai -ee |
or if quick, taa-aa

(1) DOTTED CROTCHET = A PULSE. | 1 :- .1 :1 | taa -e fe te |

(2) DOTTED MINIM = A PULSE. | 1 .1 :1 .1 :1 .1 | tafa tefe tifi |

RESTS. | : | : | : | *saa* -aa -aa -aa |

THE STANDARD COURSE.

TIME AND TUNE.

In the following pages the requirements of the solitary student have been primarily kept in view. This explains the absence of all reference to the teacher's pattern, and accounts for the use of the piano (or other keyboard instrument) to give the first ideas of musical intervals, or to correct the attempts of the student. At the same time, the various educational plans which were devised or adopted by John Curwen in the original "Standard Course" and in the "Teacher's Manual," for the use of the class teacher, have been retained. There is, consequently, under one cover a student's course of lessons and a teacher's guide in the Tonic Sol-fa method of studying vocal music.

FIRST STEP.

TUNE.

Sounds and Signs.—Music is made up of sounds in ordered relationships of tune and time. Musical education consists in training the ear, voice, fingers, &c., to recognise and produce these sounds with proper rhythm, intonation, and expression. Music is noted on paper for convenience of reading and reproduction. But musical education has first to do with sounds, and only with written notes in so far as they suggest the sounds. Signs and notes which do not call up sounds in the student's mind as he looks at them are useless. The ear and voice come first, the printed page is merely to recall impressions formed.

Pitch.—By pitch is meant the highness or lowness of sounds; that is, the difference between the sounds produced towards the right hand on the piano and those towards the left. The absolute pitch of sounds is not taught until later in the course. It is of much greater importance at first to learn the relation of sounds in a tune to what is called the key-tone of that tune.

Key-tone.—This is the name given to a sound which is chosen to be the governing tone of the tune, and from which all the other six related tones forming the musical scale measure their places. The pitch of the key-tone is always stated at the beginning of a tune or exercise, as Key C (meaning C is **doh**); Key G (G is **doh**); Key F (F is **doh**), &c.

Ex. **1.**—Sing a moderately low tone (C, D, or E) firmly to "aa" (pronounced like "ah," but with the voice thrown more to the front of the mouth than "ah" is usually given). Repeat this followed by another tone at the interval of a fifth above. [In the absence of a teacher the student will have to get his first idea of this distance by sounding the notes upon a keyboard instrument. In counting intervals both of the sounds struck, as well as the notes passed over, are counted; thus, from C to G, F to C', D to A are fifths; from C to E, E to G are thirds, and so on.]

Try this relationship of tones at various pitches until the strong and bold effect of the leap from one to the other is thoroughly felt. The reason this particular interval is given is because, next to the key-tone, the fifth above is the most important tone of the scale. The study of acoustics explains this fact, and confirms the choice of commencing with the interval of a fifth instead of a "second" or a "third."

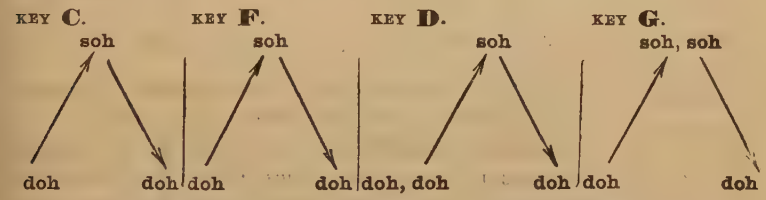
Manual Signs.—It is found to be of great help in studying the effect of the tones of the scale to associate with them certain movements of the hand. These are called "manual signs." The signs for tones bearing the relationship of the two mentioned above are the closed hand

for the key-tone, and the open hand, pointing to the front with the thumb upwards, for the fifth above. The hand should be held in front of the body. The diagrams show the right hand as seen from the student's point of view. Repeat the above exercise, at the same time making the proper sign.

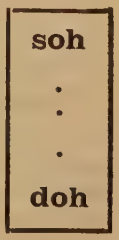
Names of First and Fifth of Scale.—The lower of the two sounds is called **doh**, and the higher, **soh**.

Ex. **2.**—Repeat Ex. 1, using the names **doh** and **soh** while making the signs.

Ex. **3.**—Sing, at the same time pointing to the syllables, the following :—



Ex. **4.**—Point and sing a number of similar exercises from the diagram at the side, called a "modulator."



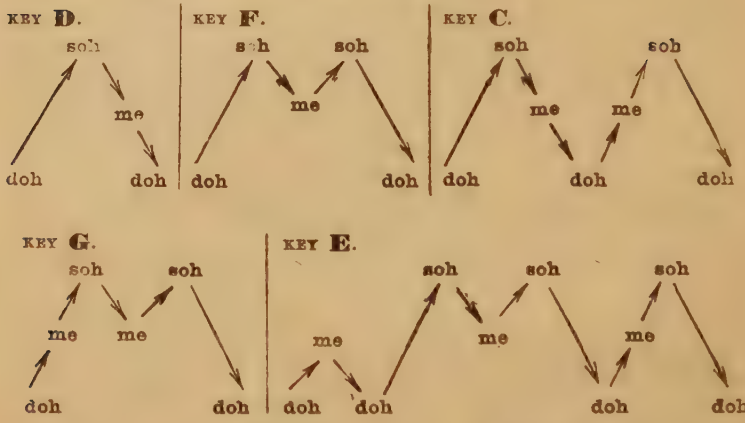
Ex. **5.**—Take F as **doh** and sing again **doh soh** to "aa," and then another sound about midway between them. (Test your singing by striking the notes F, C', A.) Repeat this exercise taking C as **doh** (C, G, E), and G as **doh** (G, D', B). Compare the effect of the new tone with the two previously learnt. It is much less bold than they, and is usually felt to be calm and peaceful.

Sign for the Third of the Scale.—The open hand with the palm downwards is the sign for the new tone. Repeat the above exercise, at the same time making the manual signs.

Name of the Third of Scale.—The tone which is nearly midway between **doh** and **soh** is called **me**.

Ex. **6.**—Repeat Ex. 5, using the names **doh soh me** while making the signs.

Ex. **7.**—Sing and point the following:—



soh
·
me
·
doh

Ex. **8.**—Sing and point on the modulator a number of exercises similar to the above.

Mental Effect.—The effect felt by the mind as it listens to these three tones, arises first from their difference in pitch, one being higher or lower than the other; and secondly and chiefly from their *agreeing* well with each other, so that it is pleasant to hear them one immediately after the other, and pleasant to hear them sounded together. The science of sound shows how closely and beautifully these three tones are related to each other in the number of their vibrations. Their agreement may be shown by sounding together first **doh** and **soh**; second, **doh** and **me**; third, **me** and **soh**; and fourth, **doh, me, soh.** When three tones are thus related, and sounded together, they are called a *Chord.* As they form the chord of the key-tone, they are the bold, strong pillar tones of the scale, on which the others lean; but they differ in the *manner* of their boldness, **doh** being strong and more restful, **soh** being brighter, **me** more peaceful.

Notation.—It is found to be quite unnecessary always to write the syllables in full, or even to show their relative pitch as in the above exercises. The initial letters will sufficiently indicate the syllables, and the practice of pointing on the modulator will imprint their relative positions on the mind's eye. The study of the mental

effect of each tone will greatly assist the student to sound them with precision.

Ex. **9.** KEY **F.**

d s m d d m s d

KEY **C.**

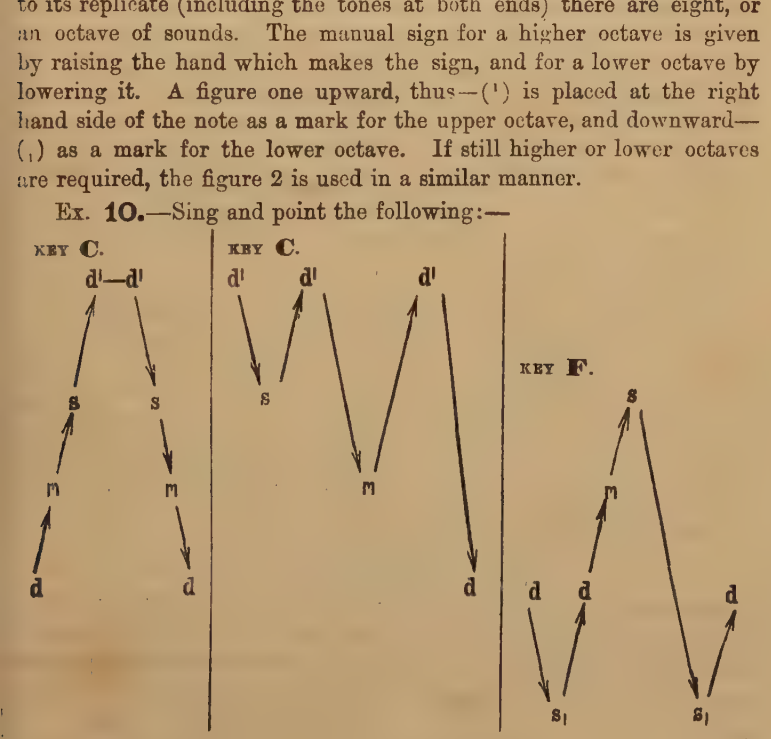
d m s s m s m d

KEY **G.**

d m m s d s s m d m d

Octaves or Replicates.—A tone which vibrates twice as quickly or twice as slowly as some other tone sounds so like that other tone, and blends so perfectly with it, that the two are treated as the same tone, and receive the same name. They are the same in relative position and mental effect, the difference of pitch being the only difference between them. Thus every sound has its replicate or repetition above and below. The two sounds are called octaves one to another, because if the tones of a scale are counted from any sound to its replicate (including the tones at both ends) there are eight, or an octave of sounds. The manual sign for a higher octave is given by raising the hand which makes the sign, and for a lower octave by lowering it. A figure one upward, thus—(') is placed at the right hand side of the note as a mark for the upper octave, and downward—($_1$) as a mark for the lower octave. If still higher or lower octaves are required, the figure 2 is used in a similar manner.

Ex. **10.**—Sing and point the following:—



Ex. **11.**—Repeat the notes of Ex. 10, at the same time making the manual signs.

Ex. **12.**—Sing and point on the modulator a number of similar exercises.

Ex. **13.**

KEY **C.**

d m s d' s d' s m d

KEY **G.**

d s, d m d s m s d

KEY **D.**

m s d' d m d s m d'

KEY **F.**

s m d s, d m s s, d

KEY **C.**

m d d' s d' m s d m

KEY **E.**

s, d s, s m d s, m d

KEY **C.**

d m s d' m' d' m s d

KEY **A.**

d s, m, d m, m, s, m, d,

For further practice, the above exercises may be sung backwards, *i.e.*, from right to left of each line.

COMBINED TIME AND TUNE.

Time and Rhythm.—The word time is commonly used in three different senses. Sometimes it means the *pace* at which the music is sung, as when we speak of quick time, slow time, &c. This we call the "rate of movement." Sometimes it means the *arrangement of accents* in a tune, as when we say "common time," "triple time," &c. This we call "the measure." Sometimes it means the *varied lengths of a set of notes* standing together, as when we speak of "keeping the time" in a certain phrase. These time arrangements of brief musical phrases we call "rhythms." The word rhythm is also used in a general sense to express the larger relations of time and accent, such as the number and kind of measures in a tune, and the proportion which is given to each section of the tune.

Accent.—Read aloud the following lines:—

Hark! the numbers soft and clear
Gently steal upon the ear.

The first and every alternate syllable of each line required an accent, or stress, the other syllables were unaccented, or weak. Printed in type to distinguish the accented and unaccented syllables, the lines appear thus:—

Hark! the num-bers soft and clear
Gen-tly steal up-on the ear.

Sing the above slowly on one sound, slightly exaggerating the difference between the strong and weak syllables. Instead of using varied type, this difference is represented below by marks placed before each syllable—a bar (|) for the accented syllable, to be in future called the "strong accent mark," and a colon (:) for the unaccented syllable, to be called the "weak accent mark" :—

| Hark! : the | num- : bers | soft : and | clear
| Gen - : tly | steal : up - | on : the | ear.

Pulses.—As in common life it is only by occurrences that we can mark the flight of time, so in music it is only by accents that we can measure out our tones. The recurrence of accent causes throbs or pulsations. These pulses may be faster in some tunes and slower in others, but the pulses of the same tune are equal in length one to the other. Written pulses may be described as the distance from one accent mark to the next, and the spaces thus created should be of equal size.

Measures.—Accents in a tune are regular. In the above example they are **strong**, weak, **strong**, weak, &c. The time which elapses from one strong accent to the next is called a measure, and when a tune begins with a strong accent it is said to be in *primary* form. The example given is therefore in *primary two-pulse measure.* If a tune begins on a weak accent, it is in *secondary* form. The following is in secondary two-pulse measure :—

: The | harp : that | once : through | Ta - : ra's | halls
: The | soul : of | mu - : sic | shed.

When the accents of a tune recur thus—STRONG, weak, weak, STRONG, weak, weak, the tune is in primary three-pulse measure :—

|Bird : of : the |wil - : der- : ness |Blithe-: some: and |cum- : ber- : less
|Light: be : thy |ma - : tin : o'er |moor- : land : and |lea.

Braces } are used at the beginning of a line, and also at the end when the tune continues on to the next line.

Double Bars (‖) are used to show the end of a tune, or the end of what is called a musical "section" Where the double bar occurs in the course of a tune (as in hymn-tunes), the regular accent mark, whether strong or weak, is omitted. But it must nevertheless be understood and given effect to by the singer.

Breathing Places.—It will be quickly felt that music naturally divides itself into short portions, or *phrases* *Just before the opening of a phrase* is, musically considered, always the best breathing place.

The student will soon learn to select breathing places for himself; but at the present step we have marked the most convenient places by means of a dagger thus (†). The student who sings on till his ribs collapse and his lungs are empty, *and then* takes breath, produces a flat tone, and feels uncomfortable.

Sing with well-defined accent:—

Ex. **14.** KEY **C**. Primary two-pulse measure.

d	:d	d	:d	d	:d	d	:d	‖
d	:d	m	:m	s	:s	m	:m	
d'	:d'	s	:s	m	:m	d	:d	‖

Ex. **15.** KEY **G**.

d	:m	m	:s	s	:m	d	:s_1	
s_1	:d	d	:m	m	:s	s	:d	

Ex. **16.** KEY **F**. Secondary two-pulse measure.

:d	d	:d	d	:d	d	:d	d	‖
:d	s	:m	d	:s_1	d	:m	s	
:s_1	d	:d	m	:d	s_1	:s_1	d	‖

Ex. **17.** KEY **D**. Primary three-pulse measure.

d	:d	:d	d	:d	:d	d	:d	:d	d	:d	:d	‖
d	:m	:m	s	:m	:m	d'	:s	:s	m	:d	:d	‖

Ex. **18.** KEY **G**. Secondary three-pulse measure.

:d	d	:d	:d	d	:d	:d	d	:d	:d	d	:d	‖
:s_1	d	:m	:d	s_1	:s_1	:d	m	:s	:m	d	:d	‖

Tune Laa-ing or Vocalising.—As soon as an exercise can be correctly sung to the Sol-fa syllables, it should be repeated to the syllable *laa*, each note being sung to a separate *laa*.

Continued Tones.—When a tone is continued from one pulse into the next, the continuation is shown by a horizontal line thus (—). No variation of force (accent) should be made in holding continued

tones. In this case the accent marks continue to show the division of the notes into pulses, but the voice must be perfectly steady and equal throughout.

Ex. **19.** KEY **E.**

| d :d | s :s | m :m | d :d | d :— | s :— | m :— | d :— ‖

Ex. **20.** KEY **F.**

| s :m | d :— | m :d | s_1 :— | d :— | m :— | s :s | d :— ‖

Ex. **21.** KEY **G.**

| s_1 :s_1 :s_1 | d :d :d | m :m :m | d :d :d |

| s_1 :— :— | d :— :— | m :— :— | d :— :— ‖

Ex. **22.** KEY **D.**

| s :— :s | m :— :— | d :m :d | s :— :— |

| s :— :s | d' :— :— | m :s :m | d :— :— ‖

Time-names.—A language of time is as useful in calling to mind the duration of a note as is the language of tune (the Sol-fa syllables) in assisting the production of the right sound. A note occupying a single pulse is called taa, whatever the rate of movement may be. The name for continuations is obtained by dropping the consonant, thus taa-aa.

Sing to the time-names :—

Ex. **23.**

| d :d | d :— | d :d | d :— | d :— | d :— | d :— | — :— ‖

taa taa taa-aa, &c. taa-aa-aa-aa

Half-pulses.—When a pulse is divided into two equal parts, the time-name is taatai. These two syllables must of course be said in the time previously taken by the syllable taa. By means of a time-name table or chart, drill can be obtained in all the points of time now introduced. Having fixed on a rate of movement by counting several two-pulse measures, thus | one : two | one : two &c., a line of the chart should be pointed to, and the corresponding name sung. For instance :—

Time Chart.
1 taa
2 -aa
3 taatai

Line of Chart.	1	1	1	2	3	3	1	2
	taa	taa	taa	-aa	taatai	taatai	taa	-aa
	3	1	3	1	1	2	3	1
	taatai	taa	taatai	taa	taa	-aa	taatai	taa

Notation of Half-pulses.—A dot divides a pulse into halves, thus:—(| . :).

Sing to time-names, and repeat to **doh** or *laa*:—

Ex. **24.**

}	| d	:d	.d	| d	:d	†	| d	.d	:d	.d	| d	:— ‖
		taatai					taatai		taatai			

Taatai-ing.—This word is used as an abbreviation of the phrase "singing on one tone to the time-names," in a similar way that "Sol-faing" is used to save the circumlocution, "singing with the use of the Sol-fa syllables."

The value of the time-names depends upon their being habitually used *in time*—each syllable having its true proportion. An error to be guarded against at this stage is that of shortening the taa and prolonging the tai, in which case the pulse is really divided into

$\frac{1}{4}$ $\frac{3}{4}$		$\frac{1}{3}$ $\frac{2}{3}$		$\frac{1}{2}$ $\frac{1}{2}$	
| taatai ‖	or	| taatai ‖	instead of	| taatai ‖.	

Finger-signs for Time.—In class teaching, finger-signs for time are introduced immediately after the *new thing* has been recognised by the pupils, and by means of these signs practice is given before the name is mentioned. The self-teaching student has no need to use the signs, and they are referred to simply for the sake of completeness. (*See* Appendix.)

Ex. **25.** Taatai and repeat to **doh.**

}	| d	.d	:d	.d	| d	:d	†	| d	:d	.d	| d	:— ‖

Ex. **26.** KEY **D.** Sol-fa and Vocalise.

}	| d	.m	:s	.m	| d	:s₁	†	| d	:d	.m	| d	:— ‖

Ex. **27.** KEY **F.**

}	| m	.d	:s₁	.d	| m	:s	†	| m	:d	.s₁	| d	:— ‖

Ex. **28.** Taatai and repeat to **doh.**

}	:d	| d	:d	.d	| d	†	:d	| d	.d	:d	| d	‖

Ex. **29.** KEY **D**. Sol-fa and Vocalise.

}:s |m :s .s |d' :s |m .m :s |d ‖

Ex. **30.** KEY **G**.

}:d |s, :d .m |s :s, |d .s, :m |d ‖

Ex. **31.** Taatai and Sol-fa as before.

}|d :— :— |d .d :d .d :d .d |d :— :d .d |d :— :— ‖

Ex. **32.** KEY **F**.

}|m :— :— |s .m :s .m :s .m |d :— :s, .m |d :— :— ‖

Ex. **33.** KEY **C**.

}|s :— :— |d'.s :m .d :m .s |d' :— :s .s |m :— :— ‖

Ex. **34.**

}:d |d :— :d .d |d :— :d |d .d :d :d |d :— ‖

Ex. **35.** KEY **E**.

}:d |m :— :d .d |s, :— :s, |d .d :m :s |d :— ‖

Ex **36.** KEY **G**.

}:s, |d :— :m .d |s :— :m |d .s, :d :m |d :— ‖

Processes of Studying a New Tune or Exercise.—(1) Find out the kind of measure, and whether in primary or secondary form.

(2) Taatai on one tone.

(3) Monotone the time to *laa*.

(4) Sol-fa (referring to the modulator if any difficulty is experienced) and, when sure of time and tune—

(5) Vocalise.

(6) Sing to words, if any.

Ex. **37.** KEY **D**.

}|d :m |s.m:d |m :s |d'.s:m |d' :— |s :— |m.d:m.s|d' :—‖

Ex. **38.** KEY **F**.

}|s :m :d |s, :— :— |d :m :d |s :— :— {

}|s .s :s .s :s .s |m :d :s, |d .d :m .m :s .s |d :— :— ‖

Ex. **39.** KEY **G**. *Slowly.* Words from SHAKESPEARE'S *Merchant of Venice.*

:d	m .m :s .m	d .d :s_1 .m_1	s_1 :—	d :d .d	d
How	sweet the moonlight	sleeps up-on this	bank ;	Here will we	sit

:s_1	s_1.s_1:d .m	s :m	m :—	d :s_1	d :—	— ‖
and	let the sound of	mu - sic	creep	in our	ears.	

Ex. **40.** KEY **B**. *Quickly.*

s :m :s	d^1 :— :s	m :— :d	s :— :s
Such were the	tune - ful	notes that	hung On

d^1 :— :d^1	m^1 :— :d^1	s :— :s	d^1 :— :— ‖
bright Ce -	ci - lia's	charm - ing	tongue.

Pointing Tunes upon the modulator. With the object of fixing the modulator in the mind's eye, and of cultivating musical memory some of the preceding exercises (Nos. 26, 27, 30, 37, 38, and others) should first be learnt so as to be sung without looking at the notes, and afterwards sung while pointing to the notes on the modulator. Practice in pointing fresh arrangements of the tones may also be attempted; and, if the student feels himself competent, he may even try to sing the tones to *laa* while pointing them on the modulator.

Keeping Time.—In counting or keeping the time of an exercise, it is a very common habit to move the foot for each pulse. This movement frequently degenerates into stamping the floor, and is very objectionable to any other person within hearing. A much better way of keeping the time is to point to each pulse with a pen or pencil, just as the "second" hand of a watch passes over the allotted space on its dial. The pointing of the pulses must be done with perfect regularity, and especial care must be taken when there are silent pulses, continuations, or divisions of pulses. To ensure this regularity, a string with a weight at the end could be suspended from a gas pendant or other suitable object, and set swinging—the student pointing a pulse to each movement. Exercises 19 to 40 should be repeated for practice in pulse-pointing.

Writing Exercises.—Notation is best learnt by writing, and

the thing noted is more quickly and easily practised when the notation is clear and familiar to the mind.

Rules to be observed in writing the Tonic Sol-fa notation:—

(1) Draw the strong accent marks (bars) upright |, not slanting /.

(2) Draw the weak accent marks (:) of proportionate size to the notes, thus—

|d :m :s || or |d :m :s || or |d :m :s ||

not |d :m :s || or |d :m :s ||

(3) Prepare the number of measures required before filling in the notes, and make the pulses the same size:—

| : | : || not | : | : ||

(4) Write the Sol-fa letters upright, and use a form of letter like print—**d**, not 𝔡; **m**, not 𝔪; **s**, not 𝔰 or 𝓈.

(5) Write the note at the beginning of the pulse, close to the accent mark—|d :s_1 || not | d : s_1 || and the continuation mark in a similar way—|d :— || not |d : — || or |d :— ||.

Ex. **41.**—Write four three-pulse measures, primary form, and fill in **d m m s m m d' s s m d d ||**. When done compare it with Ex. 17

Ex. **42.**—Write eight two-pulse measures, secondary form, and fill in **d s m d s_1 d m s s_1 d d m d s_1 s_1 d ||**. Compare with Ex. 16.

Ear Exercises.—The solitary student cannot give himself exercises in writing down by ear, but he should endeavour to cultivate a sense of the key of any simple piece of music he hears; that is, to be able to recognise the **doh**, and if possible the **soh** and **me**, when they occur. Most tunes begin on one of these three tones, and almost all end on **doh**. The practice of vocalising (singing from the modulator, or notes, to *laa*) is very helpful as a preparation for ear exercises. For giving himself much practice in vocalising from notes, the student should write the names of the tones on cards—

| d | | m | | s | | d' | | s_1 |

place them face downwards on the table, shuffle them, and, having pitched the key-note and sounded the chord (**d m s d' s m d**, or **d m s m d s_1 d**, or similar group), he should pick up a card and promptly sing the note written to *laa*. After using all the cards in this way they could be shuffled again, and the process repeated. A new key-note should be chosen, and the exercise continued until little or no effort is required to give the correct sound.

SECOND STEP.

TUNE.

The Seventh of the Scale.

Ex. **43.**—Sing in key C:—

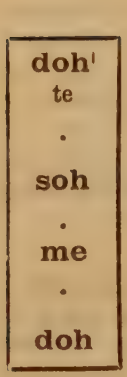
d	m	s
Laa	laa	laa

Repeat the **soh**, and add the third above (a sound as much above **soh** as **me** is above **doh**), thus:—

d	m	s	s	x
Laa	laa	laa	laa	laa

Test the accuracy of the last sound by striking the note B on the piano. Repeat the phrase, prolonging the new tone and listening to its sharp piercing effect. The manual sign for the new tone is the forefinger pointing upwards. Repeat the phrase, at the same time making the sign for each tone.

Tone "te."—The name of the new tone is **te**, and its place on the modulator is above **soh** and just below **doh**^{1}.



Ex. **44.**—Sol-fa and test last note with the C^1 of the piano:—

KEY **C.**

d	:m	|s	:d^1	|s	:s	|te	:—	|d^1	:— ‖

As in the case of the tones already learnt, the first letter will be sufficient to indicate the new tone (**t**).

Sol-fa and make the manual signs for—

Ex. **45.** KEY **C.**

d	:s	|m	:d	|s	:—	|t	:—	|d^1	:— ‖
d	:s	|m	:d	|m	:—	|t	:—	|d^1	:— ‖
d	:s	|m	:d	|d^1	:—	|t	:—	|d^1	:— ‖

Ex. **46.**—Repeat the above while pointing the notes on the modulator.

Sol-fa and Vocalise :—

Ex. **47.** KEY **D.**

| d :d | m :m | d :m | s :— | s :s | d' :d' | s :t | d' :— ‖

Ex. **48.** KEY **D.**

:d | m :d | s :s | t :t | d' :s | t :t | d' :s | m :s | d ‖

Ex. **49.** KEY **D.**

| s :m :s | d' :—:t | d' :s :m | s :—:— | t :—:— | d' :—:— ‖

The lower octave of the new tone will also be required. The note will be placed below the middle (or unmarked) **doh**, and will be distinguished by an octave mark thus, t_1.

soh
.
me
.
doh
t_1
.
s_1

Sol-fa, testing the t_1 by striking B_1 on the piano.

Ex. **50.** KEY **C.**

| d :s | m :d | s :— | t_1 :— | d :— ‖

| d :s | m :d | m :— | t_1 :— | d :— ‖

| d :s | m :d | d :— | t_1 :— | d :— ‖

Repeat the above while pointing on the modulator.

Sol-fa and Laa :—

Ex. **51.** KEY **F.**

:s_1 | d :m | d :s_1 | s_1 :t_1 | d :s_1 | t_1 :t_1 | d :m | s :t_1 | d ‖

Ex. **52.** KEY **A.**

| s :— :— | m :d :t_1 | d :— :— | s_1 :— :— | t_1 :d :t_1 | d :— :— ‖

Ex. **53.** KEY **D.**

| d :— | m :d | t_1 :d | s :— | m :— | s :d' | d' :t | d' :— ‖

Ex. **54.** KEY **C.**

:s | d' :t :d' | s :—:m | s :—:t | d' :—:s | d' :t :d' | s :—:m | s : —:t_1 | d :— ‖

The Second of the Scale.

Ex. **55.**—Sing in key C :—

d	m	s	s	t
Laa	laa	laa	laa	laa

and add a sound as much above **te** as **soh** is above **me**. Test

the result by striking D' on the piano. Repeat the phrase, listening to the rousing effect produced by the new tone:—

d	m	s	s	t	x
Laa	laa	laa	laa	laa	laa

The hand-sign for the new tone is the upturned hand with the palm to the front. Repeat phrase, at the same time making the sign for each tone.

Tone "ray."—The name of the last tone is **ray**, and its position on the modulator between **doh** and **me**.

Ex. **56.**—Sol-fa and test the last note with the C on the piano:—

KEY **C.**

m'	d	:m	s	:—	s	:t	ray'	:—	d'	:—	‖
ray'	d	:m	s	:—	s_1	:t_1	ray	:—	d	:—	‖

doh'
te
.
soh
.
me
ray
doh
t_1
.
s_1

According to rule, the first letter (**r**) will be used to represent the new tone.

Sol-fa and make the signs for the following:—

Ex. **57.** KEY **C.**

d	:s	m	:d	s	:—	r'	:—	d'	:—	‖
d	:m	s	:d'	t	:—	r'	:—	d'	:—	‖
d	:m	s	:s	d'	:—	r'	:—	d'	:—	‖

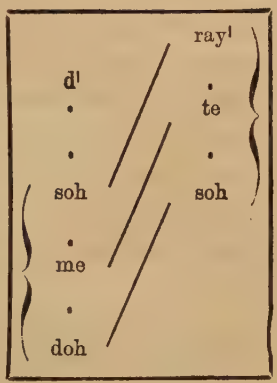
Ex. **58.** KEY **F.**

d	:s	m	:d	s_1	:—	r	:—	d	:—	‖
d	:m	s	:d	t_1	:—	r	:—	d	:—	‖
d	:s	m	:d	s	:—	r	:—	d	:—	‖
d	:s	m	:d	m	:—	r	:—	d	:—	‖

Ex. **59.**—Repeat the above while pointing the notes on the modulator.

Chord of "Soh."—The tones d m s when sounded together were said to form a chord. Chords are named from their lowest tone, called their "root": thus the chord referred to would be called the **Doh** chord. It has been pointed out that **te** and **ray** are the same intervals above **soh** that **me** and **soh** are above **doh**. A new combination of tones is therefore created, called the **Soh** chord.

The effect of chords may be to some extent appreciated by singing the tones in succession.



Ex. **60.** **Doh** Chord. **Soh** Chord.

KEY **C.**

| d :m :s | d :m :s | s :t :r¹ | s :t :r¹ | d¹ :— :— ||

Ex. **61.** **Doh** **Soh** **Doh** **Soh**

| d :m | s :m | s :t | r¹ :t | d¹ :s | m :d | s₁ :t₁ | r :s | d :— | — :— ||

Sol-fa and Vocalise:—

Ex. **62.** KEY **E.** (Chordal Exercises.)

| d :m | d :s₁ | t₁ :r | t₁ :s₁ | †d :s₁ | d :m | s :— | — :—

| s :m | m :d | r :t₁ | t₁ :s₁ | †s₁ :t₁ | r :t₁ | d :— | — :— ||

Ex. **63.** KEY **G.**

:s₁ | d :m :d | t₁ :r :t₁ | d :m :d | r :— :s | m :d :m | r :t₁ :r | d :m :r | d :— ||

Ex. **64.** KEY **C.** (r and t in stepwise melody.)

| d :m | r :d | t₁ :d | r :— | †d :r | m :d | r :— | d :—

| d¹ :r¹ | m¹ :d¹ | r¹ :d¹ | t :— | †d¹ :m¹ | r¹ :d¹ | t :— | d¹ :— ||

Study as directed on page 11.

Ex. **65.** KEY **F.** (r and t as half-pulse tones.)

| m.r:d.t₁ | d :s₁ | †d.t₁:d.r | m :— | d.r:m.d | s :m | †m.d:r.t₁ | d :— ||

Ex. **66.** KEY **A.** Words by T. MOORE.

:s, | m :d | t, :s, | m :d | t, :s, | d .d :m, |
Those | eve - ning | bells! those | eve - ning | bells! How | many a |

s, :d | m :r | s, :s, | t, :d | r :s, |
tale their | mu - sic | tells Of | youth and | home, and |

d :r | m :d | m :d | t, :d | r :t, | d ‖
that sweet | time When | last I | heard their | sooth- ing | chime.

Ex. **67.** KEY **C.** Words by F. R. HAVERGAL.

s :m .d :m .r | d :t, :— | s :m .d :m .r |
Sing, that your song may | glad - den, | Sing like the hap-py |

s :— :— | d' :s .d' :t .r' | d' :s :— |
rills, | Leap - ing in sparkling | bless - ing |

m :s .d' :m' .r' | d' :— :— ‖
Fresh from the breezy | hills.

Slurs.—One word or syllable has frequently to be sung to several notes. In such cases a line, called a "slur," is placed beneath the notes, and the voice must then be carried smoothly from one sound to the next.

Ex. **68.** KEY **E.** *(Rosamunde)*, SCHUBERT.

s, .d :t, .d | m :s, .s, | s, .d :t, .d | m :s, | t, .s :s .s |
Forth to the | mea - dows, ye | fair mer-ry | maid - ens, | Haste to the |

s .m :r .d | t, :r .r | s, : | s, .d :t, .d | m :s, .s, |
dance that a- | waits you to- | day; | Yield to the | witch - ing de- |

s, .d :t, .d | m :s, | t, .s :s .s | d' .s :m .d | m :r .r | d : ‖
lights of the | springtime, | Gladness and | love make it | still to be | May.

TIME.

The Medium Accent.—Read the following words very deliberately, giving equal length of sound to each syllable, and it will be found that there are two accented and two unaccented syllables. A difference will be heard between the two accented syllables, the first being stronger than the second.

mo - men - *ta* - ry; so - con - *da* - ry.

The modified or *medium* accent is shown by a short upright line (|), and by its use four-pulse and six-pulse measures are created.

Four-pulse measure. Six-pulse measure.

| : | : | || | : | : | : | : | ||

Strong, weak, *medium*, weak. **Strong**, weak, weak, *medium*, weak, weak.

Sing with correct accent :—

Ex. **69.** KEY **C**. Primary four-pulse measure.

| d : d | d : d | d : d | d : — | d : — | d : — | d : d | d : — ||

| d : t_1 | d : m | s : s | m : — | d^1 : — | t : — | d^1 : r^1 | d^1 : — ||

Ex. **70.** KEY **G**. Secondary four-pulse measure.

| : d | d : — | d : d | d : d | d : d | d : — | d : d | d : d | d ||

| : m | s : — | m : m | d : r | t_1 : d | m : — | d : d | s_1 : t_1 | d ||

Ex. **71.** KEY **A**. Primary six-pulse measure.

| d : d : d | d : d : d | d : - : - | d : - : - | d : d : d | d : d : d | d : - : - | d : - : - ||

| d : d : d | t_1 : t_1 : t_1 | d : - : - | s_1 : - : - | m : m : m | r : r : r | s_1 : - : - | d : - : - ||

Ex. **72.** KEY **F**. Secondary six-pulse measure.

| : d | d : - : d | d : - : d | d : d : d | d : - : d | d : - : - | d : - : - | d : d : d | d : - ||

| : s_1 | d : - : r | t_1 : - : s_1 | d : m : d | s_1 : - : s_1 | m : - : - | d : - : - | t_1 : r : s_1 | d : - ||

Silent Pulse.—It is more difficult to appreciate time in silences than in sounds. Therefore the silent pulse was not introduced in the first step. The name for a silent pulse is *saa*. In taatai-ing, after the first time of going through an exercise, or as soon as the rhythm is perfectly learnt, the silence-syllables should be whispered only. M. Paris, the inventor of the time-names, uses only the one word "Hush" for all the silences.

taa
-aa
taatai
saa

Ex. **73.**—Sing from the time chart such exercises as—

taa taa taa *saa* taa *saa* taa *saa*
taatai taatai taa *saa* taa *saa* taa -aa

Silences are denoted in the Tonic Sol-fa notation by the simple absence of any name for sound. Even if an accent mark is placed at the end of a line, a silent pulse is supposed to follow it.

Ex. **74.**—Taatai and Sol-fa:—

KEY **G.**

}	d	:		d	:		d	:d	.d	d	:—	‖
			saa			*saa*						
}	d	:		d	:		d	:r	.t_1	d	:—	{
}	m	:		m	:		s	:m	.r	d	:—	‖

Ex. **75.** KEY **D.**

}	:m	r :	:t_1	d :	:r	m :	:d	s :	:s	m	:—	:s	r	:—	:m	r	:—	:—	d	:—	‖

Ex. **76.** KEY **C.** (*Judas Maccabæus*), HANDEL.

{	d'	:	s	:	s	:m.d	s	:	s	:	s	:	d'	:m.d	s	:	‖
	Arm,		arm,		arm,	arm,	ye brave !		Arm,		arm,		arm,	arm,	ye brave !		

1	taa
2	-aa
3	taatai
4	-aatai
5	*saa*

Half-pulse Continuations.—The time-name for a note a pulse-and-a-half long followed by a half-pulse note is taa-aatai.

Ex. **77.**—Practise taa-aatai from the chart, thus:—

LINE	1	3	1	4	1	4	1	2
	taa	taatai	taa	-aatai	taa	-aatai	taa	-aa

In the case of the continued tones (lines 2 and 4) the voice must be held smoothly on from the previous pulse. Lines 2 and 4 should follow only lines 1 and 2; the other lines may be freely varied.

Taatai, Sol-fa, and Vocalise.

Ex. **78.** KEY **E.**

}	d	:d	.d	d	:-	.d	d	:-	.d	d	:d	‖
				taa	-	aatai						
												†
}	s	:s	.m	m	:-	.d	d	:-	.s_1	s_1	:d	{
}	t_1	:t_1	.d	r	:-	.m	r	:-	.s	s	:d	‖

Ex. **79.** KEY **G.**

												†											
}	:d	t_1	:-.d	r	:t_1	d	:-.r	m	:s_1	d	:m	s	:m	r	:—		{
												†											
}	:r	r	:-.d	t_1	:m	m	:-.r	d	:s	m	:d	r	:t_1	d	:—		‖

Ex. **80.** KEY **A.**

												†											
}	:d	d	:d	.d	:d	d	:-	.d	:d	d	:-	.d	:d	.d	d	:—	‖
												†											
}	:d	m	:m	.r	:d	m	:-	.r	:d	t_1	:-	.d	:r	.t_1	d	:—	‖

Ex. **81.** KEY **F**.

| | | |

Ex. **87.** KEY **G.**

d	:m .d	m	:d	r .t$_1$:r .t$_1$	r	:s$_1$
d	:m,r.d,r	m .d	:d	r,d.t$_1$,d:r,d.t$_1$,d	r .t$_1$	:s$_1$

Taatai, Monotone to *laa*, Sol-fa, &c. :—

Ex. **88.** KEY **E.** *Slow.*

d	:d .r	m	:s	s	:m .r	d	:s$_1$
Sing	we and	chaunt	it,	While	love doth	grant	it,
t$_1$,d.r,t$_1$	:d .m	r,r.s,s	:m	r	:t$_1$ .d	m	:r
Fa la la la	la,	fa la la la	la !	Now	is best	lei -	sure
t$_1$	:d .r	t$_1$	:s$_1$	d,r.m,d	:r .s	m,m.r,r	:d
To	take our	plea -	sure,	Fa la la la	la,	fa la la la	la !

Breathing Places have thus far been chosen to suit the natural division of a line of music into "phrases." But the sense of the words is more important than the marked distinction of phrases. It therefore over-rules all. A silent pulse always affords an opportunity for taking breath. In the absence of silences, the time required for breathing must be taken from the end of a pulse or part of a pulse; that is, the note must always be commenced exactly at its appointed time, the previous note being shortened as much as may be required for the purpose.

Ex. **89.** KEY **C.**

d :d	d :—	d.r:m.d	r :—	:s	d^1 :t	d^1 :-.s	m.r:d.t$_1$	d :—

It may seem scarcely necessary to point out that a good breath should be taken before all long-sustained tones or long connected passages.

Study as directed on p. 11.

Ex. **90.** KEY **F.** Words from SHAKESPEARE'S *King Richard II.*

m .m :s .r	m :- .d	d :d	d :—	:m
Mu-sic do I	hear? Ha,	ha ! keep	time !	How
t$_1$:d	r .m :s .r	m :d	t$_1$:- .s$_1$	d .m :r .d
sour sweet	music is When	time is	broke and	no propor-tion
s$_1$:	s :m,r.d,t$_1$	d .m :s .t$_1$	d :—	
kept.	So is it in the	music of men's	lives.	

Pointing Tunes from memory should still be practised, the student first committing an exercise to memory (Sol-faing it without the book), and then singing it while pointing on the modulator. Ex. 66, 67, 68, and 81 should be treated in this way.

Modulator Voluntaries.—Practice in pointing fresh arrangements of the tones should be had. The new tones of this step **t** and **r** may be approached from all the other tones, thus:—**d m s d' *t* d' s *t* d' m *t* d' d r *t* d'** or **d t_1 d r t_1 d m t_1 d s t_1 d s_1 t_1 d**; or **d m s d' r' d' t r' d' s r' d' m' r' d'**, &c. Simple groups of tones sung slowly to *laa* might also be attempted.

Ear Exercises in Tune.—The plan suggested as a preparation for ear exercises (*see* p. 13) should be continued by adding cards containing the names of the new tones | t | | t_1 | | r | | r' | to those previously used, and practising as before. When the tones can be readily sung to *laa* from **d**, they should be tried from **m**; thus the student sings **d s m d** $\frown$ **m** and turns up a card (say) | t | which he at once sings to *laa*. The tones may be sung in a similar manner from **s**

Ear Exercises in Time.—The time-names provide a ready means of analysing pulse divisions and rhythms. The student should attempt to fit time-names to any suitable groups of notes he may hear, or he may invent "drum" rhythms as he walks along. Such exercises will greatly quicken his perception of time, and will to some extent take the place of time ear exercises given by a teacher.

Writing Exercises will help to fix the new points of this step, especially those of time, upon the memory.

Ex. **91.**—Write four four-pulse measures, primary form, and fill in **d t_1 d m s s m — d' — t — d' r' d' — ‖**. When done compare with Ex. 69.

Ex. **92.**—Write four six-pulse measures, secondary form, and fill in **s_1 d – r t_1 – s_1 d m d s_1 – – m – – d – – t_1 r s_1 d – ‖**. Compare the result with Ex. 72.

Ex. **93.**—Write four two-pulse measures, primary form. Fill in notes according to the following time and tune form:—

t_1 d r t_1 s_1 drmd r s mmrr d
taa taatai taa taa tafatefe taatai tafatefe taa.

Compare with Ex 88, third line.

THIRD STEP.

TUNE.

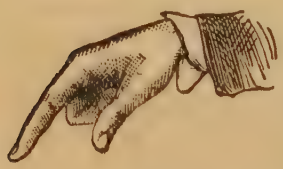
The Fourth of the Scale.

Ex. **94.**—Sing in key C :—

d	s	m	d
laa, &c.			

Repeat the phrase and add a sound one degree higher than **me**, thus:—

d	s	m	d	x
laa, &c.				laa



Test the last sound by striking F on the piano. Repeat the phrase, and observe the serious character of the new tone. The manual sign for it is the finger pointing downwards. Repeat the phrase, making the signs while singing.

Tone "fah."—The name of the new tone is **fah**. Its position on the modulator is a little above **me**.

Sol-fa, testing the **fah** with the F on the piano :—

Ex. **95.** KEY **C**.

d	:s	|m	:d	|**fah**	:—	|m	:—	‖

Sol-fa, and make the manual signs for—

doh^1
te
·
soh
fah
me
ray
doh
t_1

Ex. **96.** KEY **C**.

d	:m	|s	:d	|f	:—	|m	:—	‖
d	:m	|s	:d^1	|f	:—	|m	:—	‖
d	:m	|s	:s	|f	:—	|m	:—	‖
d	:m	|s	:m	|f	:—	|m	:—	‖
d	:s	|m	:r	|f	:—	|m	:—	‖
d	:m	|d	:t_1	|f	:—	|m	:—	‖
d	:m	|r	:d	|f	:r	|d	:—	‖
m	:d	|r	:m	|f	:s	|m	:—	‖
d	:r	|m	:s	|f	:t_1	|d	:—	‖

Repeat the above while pointing on the modulator.

Sol-fa and Vocalise :—

Ex. **97.** KEY **F.**

}|d :s |m :d |f :f |m :— |r :r |s :f |m :r |d :— ‖

Ex. **98.** KEY **D.**

}|d :f :m |r :s :f |m :r :d |f :— :— {

}|m :s :d' |f :m :r |d :r :t, |d :— :— ‖

Ex. **99.** KEY **E.**

}:d |r :m |f :m |r :d |s :m |f :s |f :m |r :r |d ‖

Ex. **100.** KEY **D.** ("Choral Symphony"), BEETHOVEN.

}|m :m |f :s |s :f |m :r |d :d |r :m |m :-.r|r :— {

}|m :m |f :s |s :f |m :r |d :d |r :m |r :-.d|d :— {

}|r :r |m :d |r :m.f|m :d |r :m.f|m :r |d :r |s, :m {

}|m :m |f :s |s :f |m :r |d :d |r :m |r :-.d|d :— ‖

The Sixth of the Scale.

Ex. **101.**—Sing in key C :—

{d m s d m s f }
{laa, &c. }

Repeat the phrase, and add a sound as much above **fah** as **me** is above **doh**.

{d m s d m s f × }
{laa, &c. laa }

Test the last sound by striking the A of the piano. The manual sign for it is the hand hanging loosely from the wrist, thereby suggesting its sorrowful effect. Repeat the phrase, making the signs while singing.

Tone "lah."—The name of the new tone is **lah**. Its position on the modulator is midway between **soh** and **te**.

Sol-fa, testing the **lah** and **doh'** with the A and C' of the piano :—

Ex **102.** KEY **C.**

}|d :m |s :d |f :— |lah :— |d' :— ‖

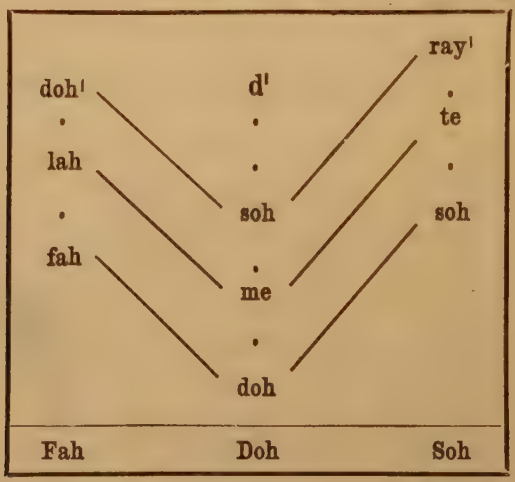
Sol-fa and make the manual signs for—

Ex. **103.**

ray^{1}	d	:m	s	:d	f	:—	l	:—	d^{1}	:—	‖
doh^{1}	d	:m	s	:d	f	:—	l	:—	s	:—	‖
te	d	:s	m	:d	s	:—	l	:—	s	:—	‖
lah	d	:s	m	:d	m	:—	l	:—	s	:—	‖
soh	d	:m	s	:s	d^{1}	:—	l	:—	d^{1}	:—	‖
fah	d	:m	s	:d^{1}	t	:—	l	:—	s	:—	‖
me	d	:s	m	:d	r	:—	l	:—	s	:—	‖
ray	s	:m	r	:d	s	:—	l	:t	d^{1}	:—	‖
doh	m	:d	r	:m	f	:—	l	:f	m	:—	‖
	d^{1}	:t	d^{1}	:r^{1}	d^{1}	:—	l	:r^{1}	d^{1}	:—	‖

Repeat the above while pointing on the modulator.

Chord of "Fah."—It has been explained that the tones d m and s make the chord of **Doh**, and s t and r the chord of **Soh**.



In a similar way the new tones f and l with d added form a new chord called by the lowest, or root tone, **Fah.**

Sol-fa and Vocalise :—

Ex. 104. KEY **C.**

d	:m	:s	f	:l	:d'	s	:t	:r'	d'	:—	:—
r'	:t	:s	d'	:l	:f	s	:m	:s	d	:—	:— ‖

Ex. 105. KEY **C.**

d	:m	s	:m	f	:l	d'	:l	s	:t	r'	:t	d'	:—	:—	:—
r'	:t	s	:t	d'	:l	f	:l	s	:m	d	:m	d	:—	:—	:— ‖

Ex. 106. KEY **D.**

:d	m	:m	s	:s	f	:f	l	:l	s	:s	d'	:d'	t	:—	:—
:d'	l	:l	f	:f	s	:s	m	:m	f	:f	r	:r	d	:—	:— ‖

Ex. 107. KEY **D.**

m	:s	f	:l	s	:d'	t	:l	s	:l	f	:s	m	:f	r	:—
d	:m	r	:f	m	:s	f	:l	s	:t	d'	:f	m	:r	d	:— ‖

The Scale.—We have now studied a key-tone with its six related tones. Seven tones thus related to each other are called a *scale*. The successive tones of the scale ascending in pitch are **d r m f s l t d'**; descending, **d' t l s f m r d.** **d m s** are readily classified as the bold and strong tones of the scale, and **t r f l** as the leaning tones. Of these last **t** and **f** have the strongest leaning or *leading* tendency, **t** leading upward to **d'**, and **f** downward to **m**. Of the intervals of this scale and its harmonic structure, more at the next step

d'
t
l
s
f
m
r
d

The student must now practise himself in repeating the names of the notes *in their successive order*, both in ascending and descending. He should also Sol-fa the scale from memory, and practise pointing and singing groups of notes on the modulator, such as :—

d m s f m r d ‖ d m s d' t l s ‖ d' s l t d' r' d' ‖ s d r m f m r d ‖

m r d s f m d' t l s m d ‖ d' t l s l s f m f m r d ‖

d r m r m f m f s f s l s l t l t d' t d' r' d' &c.

Ex. 108.

KEY **E**. Sol-fa and Vocalise. (Violin Concerto), BEETHOVEN.

| m :f | s :l.t | d' :— | s :— | f :m | r :m.d | r :— | s, :— |

| m :f | s :l.t | d' :— | s :— | f :m | r :s | d :— | — :— ‖

The Hold, or Pause (𝄐) signifies that the note below it may be held as long as the conductor or singer pleases.

Study the following exercises as directed on page 11 :—

Ex. 109. KEY **C**. (*Creation*), HAYDN.

| :s | d' :— | d' :d' | r' :— | r' :r' | m' :d' | l :r' | d' :— | t

The hea - vens are tell - ing the glo - ry of God.

| :s.l | t :d' | r' :m' | f' :— | — :m' | r' :r' | d' :t | d' :— | —

The fir - ma - ment dis- plays the won-ders of His work. ‖

Ex. 110. KEY **D**. (*Judas Maccabæus*), HANDEL.

| s :— | m :-.f | s :— | d :— | r.m:f.s | f :m | r :— | — :—

See the con - qu'ring he - ro comes,

| m.f:s.l | s :s | d' :— | s :— | f :m | r :-.d | d :— | — :— ‖

Sound the trum - pets, beat the drums.

Ex. 111. KEY **C**. (*Creation*), HAYDN.

| :d | m :— | — :f.r | s :— | — :m | f.m:f.s | l.s:l.t | d' :s | m :d

On might - y pens the ea - gle wings her loft-y way thro'

| f :— | m :-.d | s :— | 𝄐 :f.r | d :— | — :m | f :— | — :m

air sub- lime, And cleaves the sky in

| r :-.m | f.s:l.t | d' :-.r' | m' :d'.d' | f :— | s :— | l :— | :d'.d'

swift- est flight, in swiftest flight to the blaz - ing sun. to the

| r' :— | s :— | d' :— | ‖

blaz - ing sun.

Replicates of "f" and "l."—The lower replicates of f and l, written f_1 and l_1 are much used.

Ex. **112.**—Point on the modulator, and sing at various pitches:—

d s f m d s_1 f_1 m_1 || d s l s d s_1 l_1 s_1 ||

d r t_1 d l s f m d r t_1 d l_1 s_1 f_1 m_1 ||

m r d t_1 r d t_1 d m_1 r_1 d_1 t_2 r_1 d_1 t_2 d_1 ||

l
s
f
m
r
d
t_1
l_1
s_1
f_1
m_1
r_1
d_1
t_2

Sol-fa and Vocalise :—

Ex. **113.** KEY **B.**

| d :— | s_1 :l_1 | s_1 :f | m_1 :— | s_1 :— | m_1 :f | m_1 :r_1 | d_1 :— |

| r_1 :— | m_1 :d_1 | f :r_1 | s_1 :— | l_1 :— | t_1 :r | d :— | — :— ||

Ex. **114.** KEY **A.**

| :d | t_1 :r | :d | l_1 :— | :s_1 | m_1 :f_1 | :r_1 | d_1 :— |

| :r_1 | m_1 :r_1 | :d_1 | f_1 :— | :s_1 | l_1 :r | :d | t_1 :— |

| :d | s_1 :l_1 | :t_1 | d :— | :l_1 | m_1 :f_1 | :s_1 | l_1 :— |

| :l_1 | r_1 :m_1 | :f_1 | s_1 :f_1 | :m_1 | r_1 :m_1 | :r_1 | d_1 :— ||

Ex. **115.**

KEY **C.** ("Symphony in C"), SCHUBERT.

| d :— | r :m | l_1 :-.t_1 | d :— | f :-.r | m :— | s :— | r :m |

| l_1 :-.t_1 | d :— | r :-.m | d :— | r :— | — :m | d :— | — :— ||

Ex. **116.** KEY **G.** (*Elijah*), MENDELSSOHN.

| s_1 :l_1.r | d :t_1.t_1 | d :f.f | f :— | m :m.m | r.l_1 :t_1.d | d :t_1.d | d :— ||

O - pen the heavens and send us relief; help, help Thy servant now, O God.

Ex. **117.**

KEY **G.** (*St. Paul*), MENDELSSOHN.

| :s_1 | d :- :t_1 | l_1 :- :s_1 | f :- :m | r :- :d | t_1 :d :r | s_1 :s_1 |

How love - ly are the mes - sen - gers that preach us the gos-pel

| :s_1 | s_1 :- :- | : :s_1 | l_1 :- :t_1 | d :- :r | t_1 :- :d | r :- |

of peace; How love - ly are the mes - sen - gers

| :f | m :r :d | r :l_1 :t_1 | d :- :- | : ||

that preach us the gos-pel of peace.

Ex. **118.** KEY **A**. (*Messiah*), HANDEL.

:s, :-.s, | l, :- :f, | s,.f,:m, :s, | l,.s,:f, :l, | s,.f,:m, :s,
Get thee up in - to the high moun - - - -

l,.s,:f, :l, | t,.l,:s, :t, | d :- :- | :- :- :- | :- :t, :l,
- - - - - -

:t, :s, :d | l, :t, :- | d :- :-
- - - - tain.

Ex. **119.** KEY **D**. (*L'Allegro*), HANDEL.

:d .d | d,r .d,r :m,f .m,f | s,f .s,f :m,r .m,r | d,r .d,r :m,f .m,f
And the bu - sy, bu - sy hum, the bu - sy

s,f.s,f:m,r.m,r|d .s :d' .d' | t,l.t,l:s,l.t,d'|l :t | d'
bu- sy, bu - sy hum, the bu - sy, bu- sy, bu - sy hum of men.

Ex. **120.** KEY **B**. (*Jephtha*), HANDEL.

d :l, | s, :f, | m, ,r, .m, ,f, :s, .t,
Ev - er faith - ful, ev - - er

d, .d, ,r, :m, ,f, .s, ,m, | l, ,s, .l, ,t, :d ,s, .l, ,s, | f, ,s, .m, ,f, :r, ,s, .f, ,s,
sure, Ev - - - - - -

m, .d, :s, .d | t, .s, :
- er, ev - er faith - ful.

Mental Effect.—With the completion of the scale, the study of the distinctive character of each tone becomes most interesting and helpful to the singer. Interval, or the distance of pitch between one tone and another is some guide to the sound required, but it is an anticipation of the *effect* to be produced by the required tone which enables a singer to strike it with precision, and to hold it firmly, no matter what different sounds may be simultaneously produced by other singers, or by instruments. Attention has been briefly called to these mental effects as each tone was introduced. For the purpose of further study and comparison, the generally recognised impressions created by the tones are here tabulated. The technical name used by musicians for each tone of the scale is also given :—

Sol-fa Name.	Technical Name.	Mental Effect.
te	Leading-note	Piercing or sensitive
lah	Submediant	Sad or weeping
soh	Dominant	Grand or bright
fah	Subdominant	Desolate or awe-inspiring
me	Mediant	Steady or calm
ray	Supertonic	Rousing or hopeful
doh	Tonic, or Key-note	Strong or firm

It must be borne in mind that the mental effects above described are dependent (1) upon the key being established in the mind, and (2) upon the tones being sung slowly. These effects are also modified by harmony, by contrast, and by the way the tones are approached. Thus, when **t** and **f** follow each other as—

:d' | t :f | t :f | m ||

the piercing effect of the **t** clinging to **d'** and the desolate character of the **f** yearning for **m** are strongly emphasised; while in a more stepwise melody the same tones lose much of their intensity—

:d' | t :d' | s :f | m ||

ILLUSTRATIONS OF "MENTAL EFFECTS"*

(selected from Handel's works).

Strong doh. key **C.** *Messiah.*

d :— | m :s | d' :— | d' :m' | d' :t.l | s .f :m.r | d :d ||
Why do the na - tions so fu-riously rage to - geth-er?

Grand soh. key **C.** *Israel.*

|d' :- | d' :- | r' :- | m' :- | - :m' | r' :- | d' :d' | s' :- | - :- | m' :- ||
The Lord shall reign for ev - er and ev - - er.

* The *practice* of these illustrations should be deferred to the end of this Step, when the new pulse divisions to be found in them will have been explained.

Calm me. KEY **D**. *Solomon.*

{ .m | m .r :m .r | m .r :m .r | m .r :m .r | m : . }
{ Ye | zeph - yrs soft breath - ing, their | slum - bers pro- long. }

{ .s | s .f :f .s | f .m :- .m | m .r :r .m | d ||
{ While | nightin - gales lull them to | sleep with their song. ||

Rousing ray. KEY **D**. *Samson.*

{ .s | d :m | s :d' | m' .d' :s' .f',m' | r' :— }
{ Their | loud up - lift - ed | an - gel trumpets blow; }

Trumpet.

{ | m' .r',d' :s' .f',m' | r' :— | r' :s .r' | m' .r',d' :r' ||
{ | | Let the bright se - ra - phim. ||

Desolate fah. KEY **E♭**. *Messiah.*

{ .s | s :- .m | f,m.f :r .m | f :m .r | m ||
{ He was de- | spis- ed and re - ject - ed of | men. ||

Weeping lah. **C** minor (d = **E♭**). *Judas Maccabæus.*

{ | d :— | : .m | l .m :d .t₁,l₁ | l₁ : ||
{ Mourn, | Your he - ro is no | more. ||

Piercing te. KEY **G**. *Israel.*

{ .m :d .m | l₁ : .f :r .f | t₁ : .s :m .s | d : .l :f .r | t :— : ||
{ I will pur | sue, I'll over | take, I will di- | vide, I'll draw my | sword. ||

Rate of Movement and Mental Effect.—Let the student sing any exercise containing **fah** and **lah** very slowly indeed, and then as quickly as possible, he will observe the change of effect brought about by the increased rate of movement. Instead of those tones being desolate and weeping, they will be gay and abandoned.

Ex. **121.**

KEY **G**. *Quickly.* (*Midsummer Night's Dream*), MENDELSSOHN.

{ | s,l.s,f:m .m | f .f :r | m .m :d .d | r,d.r,m:r }

{ | s,l.s,f:m .m | f .f :r | m .d :r .s₁ | d .m :d ||

The other tones undergo a similar modification by the same treatment. Great speed of movement makes the bold tones (**d m s**) sharper in their effect, though still firm; and makes the emotional tones (**r f l t**) more bright and lively, but leaves them still the emotional tones of

the scale. Handel in his songs calls "to arms" chiefly by the use of **d m s**, but he also employs **d m s** with great rapidity of movement to express the abandonment of jolly laughter. *Emotional* laughter, however, he expresses by the rapid use of **t r f l**. It is also well known how effectively his songs employ these emotional tones in their slow and more serious moods.

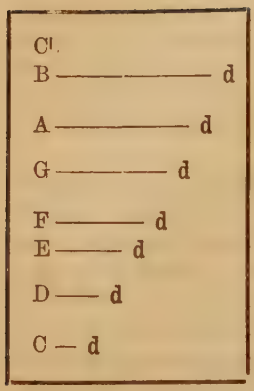
The Standard Scale of Pitch.—Hitherto the student has been dependent upon the piano for the pitch of his **doh**. He will now learn to pitch the keys for himself. Any conceivable sound can be taken as a key-tone, and the relationships of chord and scale, which we have already studied, will spring out of it. But it is found convenient to have one standard scale of pitch tones by which others may be gauged. For this purpose a certain tone called tenor or middle C, which stands high in a man's voice, low in a woman's, and is producible by a stretched string giving 256 complete vibrations in a second, is fixed upon as the theoretical standard, and its scale is called the "standard scale." This is given at the side. The octave of this tone, C¹ (512 vibrations), is usually given in tuning-forks for vocal purposes. In practice, the Diapason Normal (normal pitch), C = 517, is the more usual.

Pitching Tunes.—The student strikes the C¹ tuning-fork, and runs down to the tone he wants. That tone he swells out, and then repeats it to the syllable **doh**. At first it will help the student's memory to notice that he has to spell the words "bag" and "fed" in running down this scale, thus:—

}	|d¹	:—	|t	:l	|s	:f	|m	:r	|d	:—	‖	C¹
			B	*A*	*G*	*F*	*E*	*D*	C			B
												A
												G
												F
												E
												D
												C

Remembering C¹.—It is much more easy to fix on the memory *one* tone in absolute pitch than is commonly thought, and it is a great advantage to be able to do so. By frequently attempting to sound the C¹ (which in a man's voice is really C) from memory and testing it with a tuning-fork, the power of recollecting the correct sound may soon be developed. In estimating the chances of certainty, however, we should always bear in mind that any bodily or mental depression has a tendency to flatten even our recollections.

Octave Marks.—The pitch of **doh** is always taken from the unmarked octave of the standard scale, and this **d** with the scale



above it are without octave marks. To save unnecessary multiplicity of octave marks, and to accommodate the natural difference between a man's and a woman's or boy's voice, the tenor and bass parts are always written an octave higher than they really are. In the diagram at the side, the middle or unmarked **doh** is shown at all the pitches at present used. The unmarked **d** is lowest in key C, and highest in key B. Singers should always keep the pitch of the key in memory, since notes which are low or medium in one key may be very high in another. The phrase **d s l s f r t$_{|}$ d** would be rather low in key C. In key B the **s** and **l** would be out of the compass of all but high voices.

Naming of Parts.—In music written to be sung by different voices or parts, the initial letters of those parts are used to name them, as:—S. for soprano, C. for contralto (or A. for alto), T. for tenor, B for bass.

KEY **D**. CHORUS. (*Messiah*), HANDEL.

S.	d'	:-	.s	|l	.s	:	d'	:-	.s	|l	.s	:	‖
	Hal	-	le	- lu	- jah!		Hal	-	le	- lu	- jah!		‖
C.	s	:-	.s	|f	.m	:	s	:-	.s	|f	.m	:	‖
*T.	m'	:-	.d'	|d'	.d'	:	m'	:-	.d'	|d'	.d'	:	‖
	Hal	-	le	- lu	- jah!		Hal	-	le	- lu	- jah!		‖
B.	d	:-	.m	|f	.d	:	d	:-	.m	|f	.d	:	‖

Score.—A number of lines of music grouped together by a brace as above, and intended for simultaneous performance is called a "score."

TIME.

The Metronome (pronounced *metronohm*) is an instrument for regulating the rate of movement in a piece of music. It is a pendulum which can be made to swing at various rates per minute. M. 60 placed at the beginning of a tune in the Tonic Sol-fa notation means "Let the *pulses* of this tune move at the rate of 60 in a minute."

---

* Tenor is a man's high voice, but it is below the contralto, which is a woman's low voice, and those two parts in the above example sound as—

s	:-	.s	|f	.m	:	
m	:-	.d	|d	.d	:	

While the bass really is:—

d$_{|}$	:-	.m$_{|}$	|f$_{|}$	.d$_{|}$	:	

Phrasing.—The recognition of the construction of a tune, *i.e.*, whether in primary or secondary form, should lead to a correct grouping of the phrases, breath being taken in places which will preserve the balance of the measures. If a phrase begins with the first pulse of a measure it will end with a complete measure, according as it may be a one, two, or four measure phrase. For instance, Ex. 110 is in primary four-pulse measure, and the phrases are as shown by the lines above the notes.

s	:—	m	:-.f	s	:—	d	:—	r.m:f.s	f	:m	r	:—	:—
See		the		con	-	qu'ring		he	-	-	ro	comes,	

m.f:s.l	s	:s	d'	:—	s	:—	f	:m	r	:-.d	d	:—	:—
Sound		the	trum	-	pets,		beat		the		drums.		

If a phrase begins with the second or other pulse of a measure, the pulses required to complete that measure will be found at the end of the phrase. Ex. 109 is in secondary four-pulse measure, and should be phrased as follows:—

:s	d'	:—	d'	:d'	r'	:—	r'	:r'	m'	:d'	l	:r'	d'	:—	t
The	hea	-	vens	are	tell	-	ing	the	glo	-	ry	of	God.		

:s.l	t	:d'	r'	:m'	f'	:—	:m'	r'	:r'	d'	:t	d'	:—	:—
The	fir	- ma - ment		dis-	plays		the	won-ders		of	His	work.		

Ex. 117 is in secondary six-pulse measure. It may be phrased either in groups of two measures or of one measure, as indicated below:—

:s$_1$	d	:-	:t$_1$	l$_1$	:-	:s$_1$	f	:-	:m	r	:-
How	love	-	ly	are	-	the	mes	-	sen	-	gers

:d	t$_1$	:d	:r	s$_1$	:s$_1$	:s$_1$	s$_1$	:-	:-		:
that	preach us		the	gos	- pel	of	peace;				

:s$_1$	l$_1$	:-	:t$_1$	d	:-	:r	t$_1$	:-	:d	r	:-
How	love	-	ly	are		the	mes	-	sen	-	gers

:f	m	:r	:d	r	:l$_1$	:t$_1$	d	:-	:-		:
that	preach us		the	gos	- pel	of	peace.				

Sustaining the Rate of Movement.—When a tune, as in psalmody, is intended to be sung to several verses, the singer may vary the rate of movement according to the sense of the words, and in simple songs this rate of movement may be occasionally accelerated or retarded to suit the sentiment. But even this power of *varying* the rate of movement with any good effect depends upon a previously gained power of *sustaining* the rate of movement uniformly. Exercises for the cultivation and testing of this power may be practised by the singing of a number of pulses with the metronome, then stopping it, while continuing to sing, and after several measures restarting the metronome. Accomplished musicians say that the power of sustaining a uniform speed is one of the first and most important musical elements.

Remembering M. 60.—It is important to have a standard of pace from which variations of speed may be calculated. The best standard is a second of time. This may be counted from the "second" hand of a watch, or the pendulum of a "Grandfather's clock." "M. 60," as this rate of movement is called, should be fixed in the memory by frequent practice, with and without reference to the metronome or watch. The recollection of rate of movement is, like that of pitch, affected by temperament of body or mood of mind. But these difficulties can be conquered so that depression of either kind shall not make us sing too slowly.

Starting a Tune.—Two things have to be fixed in the mind before commencing to sing—the key and the rate of movement. They should be determined upon in that order—the key-tone and chord sounded, and then the pace established by counting a measure, or the number of pulses required to complete the first measure if the tune be in secondary form. Thus for a tune in primary four-pulse measure, like Exercise 110—

taa
taatai
*saa*tai
taa*sai*

Count |1 :2 |3 :4 |s (1) :— (2) |m :-.f|s &c.

For secondary four-pulse measure, like Ex. 109—

Count |1 :2 |3 (4) :s |d' :— |d' &c.

Silent Half-pulses.—Either the first or the second half pulse may be silent. The time-name will be found, as in the case of the whole pulse silence, by substituting the letter *s* for the *t*. Practise these

from the chart, gradually diminishing the voice given to the *saa* (or *sai*) to a whisper, and eventually *thinking* it only.

A silent half-pulse is indicated in the Tonic Sol-fa notation by the absence of any note between the dot which divides the pulse in two, and the accent mark.

Ex. **122.** KEY **F**. Taatai, Sol-fa, and Vocalise.

| d.d:d.d | d : — | d.d: .d | d : — | d : -.d | d : — | d : .d | d : — ‖
| | | *saa*tai | | | | | |

| d.d:d.s, | d : — | m.m: .d | m : — | s : -.f | m : — | m : .r | d : — ‖

Study as before—

Ex. **123.** KEY **E**. M. 116. BISHOP.

| .m :m | .m :m | :m | .m :r .d | s :s | .s :s |
| Now tramp, now tramp, | | tramp o'er moss and | | fell, tramp, now tramp, | |

| :s | .l :s .f | m :m | .m :m | :s | .s :s .s |
| tramp o'er moss and | | fell, tramp, now tramp, | | tramp o'er moss and | |

| f : | f :— | m :— | r :— | d :— | : ‖
| fell, | o'er | moss | and | fell. | |

Ex. **124.** KEY **D**. (*Messiah*), HANDEL.

| .d | f : .r | s : .m | l, : .r | s, : .d | f.f : .r | l .l : .m | s ‖
| I'll | shake the heavens, the | earth, the sea, | | the | dry land; All nations I'll | | shake.

Ex. **125.** KEY **D**. M. 69. (*Creation*), HAYDN.

| .s :s .s | d' : | .r' :r' .r' | m' : |
| A - wake the harp, | | the lyre a - wake, | |

| .d' :d' .d' | d' :- .d' | d' :- .d' | d' : . ‖
| in shouts of joy | your voic - es | raise. | |

Ex. **126.** KEY **D**. Taatai, Sol-fa, and Vocalise.

| d.d:d.d | d : — | d. :d. | d : — | d. :d. | d.d:d.d | d. :d. | d : — ‖
| | | taa*sai* | | | | | |

| d.m:d.m | d : — | d. :d. | s, : — | s. :s. | l.s:f.m | r. :r. | d : — ‖

Taatai, Monotone to *laa*, &c.

Ex. **127.** KEY **F**. M. 108. ("Sleep, gentle lady"), BISHOP.

| m .r | :f .m | s .f | :m .r | d . | :r . |
| Sleep | while we | sing | good | night, | good |

d .	:r .	m .	:r .	m .	:r .
night,	good	night,	good	night,	good

m .	:r .	d .	:r .	d .	:
night,	good	night,	good	night,	

d .	:	d	:—	—	:—	-	.	: ‖
good		night!						

Ex. **128.** KEY **G**. M. 66. (*Acis and Galatea*), HANDEL.

s.	:f.	m.	:r.	d.	:t_1.	l_1	:	l.	:s.	f.	:m.	r.	:d.	t_1	: ‖
See	what am-	ple		strides he	takes,			see	what am-	ple		strides he	takes.		

Ex. **129.** KEY **E**. M. 88. (*Creation*), HAYDN.

m	:m.m	m	:f		:l.	s.	:t_1.	d.	:l.	s.	:t_1.	d	:		: ‖
Ex-	alted reigns.				Hal-le	- lu-		jah! Hal-le	- lu-			jah!			

Three-quarter-pulse tone.—A common division of the pulse is into two parts in the proportion of ¾ and ¼

taa
taatai
tafatefe
taafe

¾ ¼ 1 ¾ ¼ 1

as in the words WON-DER-FUL VIC-TO-RY. The time name is taafe. This pulse division is never used alone. It always leads to a sound in the next pulse as in the words above, taafe taa, or taafe taatai, &c. The quarter-pulse note fe naturally attaches itself to the note following—fe_taa, and therefore seems to belong more to that pulse than to the one in which it is placed:—

taafe ⌒taa	taafe ⌒taa ‖
wonder- ful	vic- to- ry.

With lighter accent and quicker speed taafe is the same thing as taa-aatai. And this is the same thing in small as taa-aa-aa taa. Point on chart and sing taa tafatefe taafe taa tafatefe taatai taafe taa, and similar phrases.

Notation of taafe.—The division of a pulse into ¾ and ¼ is made by a comma placed close after a dot | ¾ „¼ :

Ex. **130.** KEY **E**. Taatai, Sol-fa, and Vocalise.

d	:—	d	:d.,d	d	:—	d	:d.,d	d	:d.,d	d	:d.,d	d	:—	d	:— ‖
			taafe												

s	:—	s	:m.,m	m	:—	d	:d.,d	d	:s_1.,s_1	s_1	:m.,m	m	:—	d	:— ‖

d	:—	s_1	:d.,r	m	:—	d	:m.,f	s	:f.,m	r	:d.,t_1	d	:—	d	:— ‖

Taatai, Monotone to *laa*, Sol-fa, &c.

Ex. 131. KEY **C.** (*Figaro*), MOZART.

:s.,s|m :s.,s|m :s.,s|f :r | :f.,f|r :f.,f|r :f.,f|m :d |

:d.,m|s :m.,s|d' :s.,d'|m' :d' | :s.,d'|s :m.,s|f :r.,s|d :— ||

Ex. 132. KEY **A.** M. 96. (*Hymn of Praise*), MENDELSSOHN.

| s, :l, .,s,|d .,d :d | r :f .,m |m :— ||
All that has life and breath, sing to the Lord.

Ex. 133. KEY **C.** M. 66. (*Messiah*), HANDEL.

:d .,m|r .,f :m .,s |f .,l :r .,f|m .,s :f .,l |s :— |s ||
And the go-vernment, the government shall be up-on His shoul - der.

Ex. 134. KEY **G.** (Bridal Chorus from *Lohengrin*), WAGNER.

(taa-aa*sai*)

| s, :d .,d | d :— . | s, :r .,t, | d :— . |
Faith - ful and true, we lead ye forth,

| s, :d .,f | f :m .,r | d :t, .,d | r :— . |
Where love tri- umph - ant shall crown ye with joy;

| s, :d .,d | d :— . | s, :r .,t, | d :— . |
Star of re- nown, flower of the earth,

| s, :d .,m | s :m .,d | l, :r .,m | d :— . ||
Blest be ye both, far from all life's an- noy.

Ex. 135. KEY **E.** ("Where the bee sucks"), Dr. ARNE.

|s .m :s |f.r :f |m.d :m |r :— |s :m.s |f.r : .f |m :d.m
Merri-ly, merrily shall I live now, Un-der the blossom that hangs on the

|r :— |s .m :d |l.f :r |s .m :d |f :— |m :m.,f|s.s : .l
bough, Merri-ly, merrily shall I live now, Un- der the blossom that

|r :s .,f|m :— |d' :s .,f|m.d : .r |s, :d.,t,|d :— | :
hangs on the bough, Un-der the blossom that hangs on the bough.

Ex. 136. KEY **C.** M. 96. (Shakespeare's *Tempest*), PURCELL.

| s :d' |d' .t :l .s | l .,s:f .,l|s .,f :m .,s | f .,m:r .m |f .m :r .d
Come un - to these yel - - - - low sands, And

| s :d' |d' :t | r' :s |d' .r' :m' | l :f' |t :s'
there take hands: Foot it feat - ly, here and there, And

| d' :— .r' |m' .,r' :d' .,r' | s :d' .t |d' :— | d' : |r' : .r'
let the rest the bur - den bear. Hark, hark! the

m'	:r'.d'	s'	:	d'	:m'.d'	l	:t .d'	s	:t	d' .,d' : d'
watch dogs bark;				Hark, hark! I hear			the	strain of		Chanticleer;

d'	:m'.d'	l	:t .d'	s	:t	d' .,d' : d'
Hark, hark! I hear			the	strain of		Chanticleer.

taa
taatai
taatefe

A half and two quarters.—This pulse form is called taatefe. It is the same thing in its nature as:—taa taatai and taa-aa taa taa.

Ex. **137.**—Practise from the chart such phrases as taa taatai taatefe taatefe taa taatefe taatai taa. The notation of taatefe is | ½ . ¼ , ¼ :

Ex. **138.** KEY **D**. Taatai, Sol-fa, and Vocalise.

d	.d	:d	.d,d	d	.d	:d	.d,d	d	:	d	.d,d:d
			taatefe								

d'	.t	:l	.s,f	m	.r	:d	.r,m	f	:	m	r	.d,t,:d

Taatai, Sol-fa, &c.

Ex. **139.** KEY **G**. **Allegro.* (*Judas Maccabæus*), HANDEL.

.l,	s,	:d	s	:-	.f	m	.r,d:t,	.d	s,	:	.
The	cause	of	heav'n		your	zeal		de - mands,			

.t,	d	.r,m:r	.d	t,	:	.d	r	.m,f:m	.r	d	:	.
a	no	-	ble	cause,		The	cause		of	heav'n		

.r	m	.f,s:f	.m	r	:	.m	f	.s,l:s	.f	m	:	.
your	zeal		de - mands,			a	no	-	ble	cause,		

.s,	l,	:t,	d	.r	:m	.f	s	:s,	d
The	cause	of	heav'n			your	zeal	de -	mands.

Ex. **140.** KEY **F**. M. 92. (*Samson*), HANDEL.

:s	m	.f,s:l	.f	r	.m,f:s	.m	d	.r,m:f	.r	t,	.d,r:m	.d
Or	glo	-	-	-	-	-	-	-	-	-	-	-

l,	.t,d:r	.t,	s,	.l,t,:d	.r,m	f	.m,r:s	.f	m	.t,	:d	.f
-	-	-	-	-	-	-	-	-	ry	in		thy

s	:s,	d	:
o	- ver	-	throw.

* A vocabulary of Italian terms used to indicate pace, style, or expression will be found in an Appendix.

Ex. **141.** KEY **C.** ("Cherry ripe"), HORN.

m .s :s	l .s :s	s :- .d',r'	d' :t				
Cherry ripe,	cher-ry ripe,	(taa ripe	-aatefe) I	cry,			
d' :- .t	t .l :s	f .s,f:m .f,m	r :s .				
Full	and fair ones	come	and	buy,			
m .s :s	l .s :s	d' :m' .r'	d' :t				
Cherry ripe,	cher-ry ripe,	ripe	I	cry,			
d' :- .d'	r' .d' :l .f	m .s :f .r	d :				
Full	and fair ones	come	and	buy.			

Two quarters and a half.—Tafatai is the name for this pulse-form. On a larger and more strongly accented scale this time-form would appear as taatai taa, and on a larger scale still taa taa taa-aa.

taa
taatai
tafatai

Ex. **142.**—Practise from the chart taa taatai tafatai taatai tafatai tafatai tafatai taa. The pulse division signs are placed thus | ¼ , ¼ . ½ : |

Ex. **143.** KEY **G.** Taatai, Sol-fa, and Vocalise.

:d	d,d.d :d .d	d,d.d :d .d	d :d,d.d	d			
	tafatai						
:d	m,r.d :r .m	f,m.r :m .f	s :f,m.r	d			

Ex. **144.** KEY **A.** ("Eroica Symphony"), BEETHOVEN.

.d | m :- .d	t, :- .r	f :- .r	d :- .				
.m | s :s	s :- .m	s,f.r :f,m.d	m :r .				

Ex. **145.** KEY **C.** Bohemian Air.

m' .d' :s .l,t	d',t.d',r':m'	f',r'.t :f',r'.t	m',d',s :m',d',s				
m' .d' :s .l,t	d',t.d',r':m'	f',r'.t :f',r'.t	d' :—				

Ex. **146.** KEY **F.** M. 104. (*L'Allegro*), HANDEL.

.s | s,l.s :m .s	s,l.s :m .s	s,l.s :m .s	s,l.s :m .				
And	Laugh - - - - -	- - - - -					
.s | s,l.s :m .s	l .s :f .m	r :- .d	d				
-	- - ter hold -	ing	both	his sides.			

Ex. **147.** KEY **D**. *Larghetto.* (*Joshua*), HANDEL.

| | | |

:m ,,f	s,m.- :r ,,m	d :m ,,d	l,,d.- :s,,m,.-	s,
Sweet	flow - ers	bloom'd, and the	grass was	down,
:d ,,r	m,s.- :l,d'.-	s ,m.- :r ,,m	d :—	‖
And each	shep - herd	woo'd his	dear.	

Ex. **152.** KEY **C**. M. 72. (*Samson*), HANDEL.

:s	d',s.- :l ,f.-	s ,m.- :f ,r.-	d :m' ,,r'	r'
To	fleet - ing	plea - sures	make your	court,
: ,m'	f',r'.- :t ,s.-	f : ,r'	r',d'.t,l :s ,f	m ‖
No	mo - ment	lose, for	life is	short.

A broader form of this rhythm is sometimes met with, viz., taatai-aa, and an even broader form than that may occasionally be found, taa taa-aa-aa.

Ex. **153.** KEY **E**. *Andante.* Irish Air.

:d ,,r	m :d' ,,t :l ,,s	s ,m :—	:d ,,r	m :f ,,m :r ,,d	d :
'Tis the	last rose of	summer,	Left	bloom-ing a -	lone;
:d ,,r	m :d' ,,t :l ,,s	s ,m :—	:d ,,r	m :f ,,m :r ,,d	d : ‖
All her	love - ly com-	panions	Are	fad - ed and	gone.

Ex. **154.** KEY **D**. *Andante.* ALEXANDER LEE.

m :f ,m	r :m	d :d'	— :—
Come where the as -	pens	quiv - er,	
m :f ,m	r :m	d :d'	— :— ‖
Down by the flow -	ing	riv - er.	

Practice of the tones in varied order may be obtained by the use of the cards. Two sets should be prepared (1) for tones from **d** to **m'**, for keys with the **doh** at a low pitch, and (2) for tones from **d,** to **m** when the **doh** is to be rather high in pitch. The cards (of one set) should be shuffled, placed in a line, face upwards, the chord sounded, and the exercise sol-faad. Example:—

Chord, **d m s d' s m d**

f	s	m	t	r'	d	l	m'	d'	r

This plan will frequently result in wide and awkward leaps. Reference to, and practice from, the modulator will help the student to overcome these difficulties, and will result in an appreciation of the mental effect of the tones which will give him confidence and certainty in attacking all the scale tones, however they may be approached.

Preparation for Ear Exercises.—The new tones of this Step (**f** and **l**) should be written on cards added to those of the First and Second Steps, and practised as suggested on pages 13 and 23. Cards with three tones should now be prepared (1) commencing on one of the pillar tones (**d m s**) and moving stepwise, thus:—

d r d	d r m	d t_1 d	d t_1 l_1	m f m

and so on. The leaning tones should then be taken as the first of a group, thus:—

r m f	r m r	r d t_1	r d r	t_1 d r	t_1 d t_1	&c.

Pointing Tunes from Memory on the modulator should be continued. It is astonishing how rapidly the memory may be improved by steady practice. Hymn-tunes, with their well-balanced lines and phrases and undivided pulses, afford the best practice at first. Many of the extracts from oratorios, &c., given as exercises, will be interesting to point, such as Ex. 131, 134, 135, 141, 150, 153.

Writing Exercises should not be neglected. If a tune is known so that it can be sung from memory, it should be equally possible to write it down, the only additional effort of memory being that of remembering the correct accent of the pulses, and also where silences, continuations, or divisions of pulses occur. The exercises mentioned above should be written from memory, and the copies compared with the printed originals.

The special points to be observed in these written exercises, in addition to those mentioned on page 13, are that not only should the pulses of an exercise be the same size, but the division marks should be in their proper places. The following would be very difficult for even an experienced singer to "read at sight":—

| m$_1$. d$_1$: s . l , t | d$_1$, t . d$_1$, r$_1$: m$_1$ | f$_1$, r$_1$. t : f$_1$, r$_1$. t | d$_1$:— ‖

When the pulses and their contents are correctly spaced, the eye is greatly assisted in rapidly recognising the pulse divisions, and ease of performance is thus secured:—

| m$_1$ .d$_1$:s .l ,t | d$_1$,t.d$_1$,r$_1$:m$_1$ | f$_1$,r$_1$.t :f$_1$,r$_1$.t | d$_1$:— ‖

In dividing the pulse into $\frac{3}{4}$ and $\frac{1}{4}$, the dot should be placed immediately before the comma representing the last quarter of the pulse | „ : { this being the only case in which the dot is moved from the centre of the pulse.

FOURTH STEP.

TUNE.

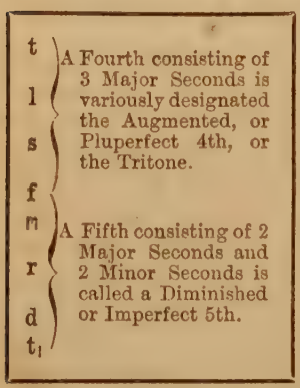
The Construction of the Scale.—We have now learnt the complete *common scale of music*, and have seen that these seven *peculiarly related* tones produce certain effects on the mind *by virtue* of that relationship. We have seen also that these mental effects repeat themselves in "Replicates" or octaves.

In singing up or down the scale, the fact of the steps varying in their width, or distance of pitch, does not strike one very forcibly. A careful comparison of intervals in certain parts of the scale will, however, show that a difference does exist. Sing to *laa* **d m s f m f m f m** and then **d m s s f s f s f.** The step from **f** to **m** will sound smaller than that from **s** to **f.** Again, sing to *laa* **d m s d' t d' t d' t d'**, and compare with **d m s d' t l t l t l**; a similar difference will be heard between **t d'** and **t l.** After the musical ear has been awakened to this fact, the two kinds of steps may be readily distinguished when singing the scale, viz., that little steps separate the tones **m** and **f** and **t** and **d'.** A difference exists between some of the other steps, but this cannot be perceived—at least, at this stage—by the ordinary student. As a mathematical and musical fact, it may be stated that **d r, f s,** and **l t** are slightly further apart in pitch than **r m** and **s l.** The scale is therefore divided into—

Great steps **d r, f s, l t** Medium ,, **r m, s l**	These are commonly described as "Major Seconds" "Whole Tones" or simply "Tones."
Little ,, **m f, t d'**	These as "Minor Seconds" or "half-tones" or "semitones."

The diagram will help to make this classification clear to the eye. The difference between a Great and a Medium step is called a komma, and is one that will be studied later.

The Little steps (Minor Seconds) are important factors in the establishment of a key or scale. The key-tone (**doh**) itself may be defined as a sound which has a Minor Second below, and a Major Third (two Major Second steps) above with a Minor Second above that, or what is known as a "perfect fourth."


t
l
s
f
m
r
d
t,
A Fourth consisting of 3 Major Seconds is variously designated the Augmented, or Pluperfect 4th, or the Tritone.
A Fifth consisting of 2 Major Seconds and 2 Minor Seconds is called a Diminished or Imperfect 5th.

From t_1 up to **f** forms the interval of a fifth, but it contains two Major Seconds and two Minor Seconds, while all the other fifths to be found in the scale consist of three Major Seconds and one Minor Second. On the other hand, from **f** to the **t** above is a fourth containing three Major Seconds, while every other fourth has only two Major Seconds and one Minor Second. It may also be noticed that although t_1 to **f** and **f** to **t** differ in the number of steps between them they are similar in distance of pitch. They are not *quite* the same, because t_1 to **f** contains two Major and two Minor Seconds, while **f** to **t** contains three Major Seconds, and two Minor Seconds are wider in pitch than one Major Second. Thus **t** and **f** become the most characteristic tones of the scale. From their mental effects **t** may be called the sharp tone of the scale, with a strong tendency to cling or lead to **d**, while **f** may be called the flat tone of the scale, with an equally strong desire to fall to **m**. We shall presently see how the whole aspect of the scale changes whenever a **f** is substituted for a **t**, or a **t** for a **f**.

Perception of Transition.—Transition is the "passing over" of the music from one key into another. Sometimes, in the

course of a tune, the music seems to have elected a new governing or key-tone; and the tones gather, for a time, around this new key-tone in the same relationship and order as around the first. For this purpose one or more new tones are commonly required, and the tones, which do not change their absolute pitch, change, nevertheless, their "mental effect" with the change of key-relationship. To those who have studied the mental effect of each tone, the study of "transition" becomes very interesting. At the call of some single new tone characteristically heard as it enters the music, the other sounds are seen to acknowledge their new ruler, and, suddenly assuming the new offices he requires, to minister in their places around him.

Melodic tendency to Transition.—Sing the following, and it will be felt that the † marked * sounds unnatural:—

KEY **D**.

| d :m.f | s :d' | t.l:s | t.l:s | † t :— | l :— | s :— | * f :— | s ‖

Repeat to *laa* from †, and at * substitute the sound which the ear requires. Do this several times, and the result will be that the phrase will sound exactly like, and will in reality be a m r d t_l d. The key has been changed, the s of the original key having become the d of the new key, and the sound desired at * is a new t_l. Trace this change on the modulator by singing and pointing the first half of the exercise on the left-hand column, and the second half on the right-hand column, passing from one column to the other by singing "*te-me*" to the same pitch.

doh'	f
te	m
lah	r
soh	d
fah	t_l
me	l_l
ray	s_l
doh	f_l

The reason why this change of key is greatly desired is that the ear is so much accustomed to the two Major Seconds m r and r d leading down to a key-tone, that whenever it perceives similar intervals accented in a similar manner it prefers to interpret them as m r d.

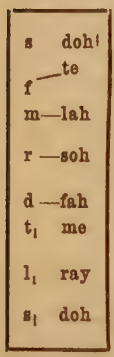
Try the only other interval of two Major Seconds in the scale, f s l, and you will find the same habit of ear, the same tendency of mind to interpret this interval as m r d. Deal with this example as with the other:—

KEY **D**.

| d' :t.l | s :m | f.s:l | f.s:l | † f :— | s :— | l :— | * t :— | l ‖

Here *t is felt to be the unnatural tone. You want an "over-leading-tone" to l, as f is to m. The ear naturally interprets the constantly

repeated **f s l** as **d r m**, and desires to make the last three tones **m f m**. Indeed, it may be noticed that the "tritone," as a melodic progression (with its three Major Seconds) is not loved by the ear, and that the lower part of the scale is much preferred to the upper.



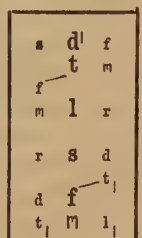
Trace this change on the modulator, pointing the first half-line on the right-hand column, and passing at † to the left-hand column by singing "*fah-doh*" to the same pitch.

Adjacent Keys in Transition.—Such transitions as have just been studied are called transitions of one remove, because only one change is made in the pitch tones used. When **s** becomes **d** the music is said to go into *the first sharp key*. When **f** becomes **d**, we say that a transition is made into *the first flat key*. Eighty per cent. of all the transitions of music are to one or the other of these two keys, and of them the first sharp key is the one chiefly used in "principal transition," or transition from the principal key of the music. The relation of these two adjacent keys should be very clearly understood by the student, and he should endeavour to notice how the pitch tones change their mental effect. This may be proximately described by the table below:—

Piercing	t	*becomes*	Calm	m
Sorrowful	l	,,	Rousing	r
Grand	s	,,	Strong	d
Desolate	f	*is changed for*	Piercing	t
Calm	m	*becomes*	Sorrowful	l
Rousing	r	,,	Grand	s
Strong	d	,,	Desolate	f

Distinguishing Tones of Transition.—When transition is made by means of a new tone instead of **f**, the mental effect of the new tone is felt to be in contrast with that of the tone blotted out. The desolate tone is changed for a piercing tone, the *flat* tone of the old key being thrown out to make room for the *sharp* tone of the new. The new tone (**t**) is therefore called the sharp distinguishing tone. When transition is made by the introduction of another tone instead of **t**, it is felt that the sharp piercing tone of the old key has been exchanged for the flat desolate tone of the new key. The new tone (**f**) is therefore called the flat distinguishing tone.

Returning Transition.—As a rule, all tunes go back again to their principal key, but the returning transition is not always taken in so marked a manner as the principal transition, because the principal key has already a hold on the mind, and the ear easily accepts the slightest hint of a return to it. Commonly, also, it is in the principal transition that the composer wishes to produce his effect, and in which he therefore makes his chords decisive and his distinguishing tones emphatic. It is not always so, however, and in hymn-tunes the returning transition is often as beautiful and effective as the principal transition. Let it be carefully noticed that the return to the original key from a first sharp key is the same thing in its nature as going to the first flat key, so that a study of the mutual relation of these two keys is the groundwork of all studies of transition. For convenience of memory it is well for the student to draw a diagram of a principal key with its first sharp and first flat keys, and to learn by rote the relations of their notes. Thus, let him say aloud: "In transition to the first sharp key d becomes f, r = s, m = l, f is changed for t, s = d, l = r, t = m. In transition to the first flat key d = s, r = l, m = t, f = d, s = r, l = m, t is changed for f."



Notation of Transition.—The manner of showing the passing from one key to another is by giving to some tone closely preceding the distinguishing tone a double name, pronouncing the old name slightly and the new name emphatically, thus *s'doh*, *m'lah*, *d'fah*, &c. These are called BRIDGE-TONES, and are written thus:—ˢd, ᵐl, ᵈf.

Signature of Transition.—The signature of the new key is placed over every transition. If it is a sharp key (*i.e.* to the *right* on the modulator) the new tone is named on the *right* of the key name, thus G.t. If it is a flat key (*i.e.* to the *left* on the modulator) the new tone is placed to the *left*, thus f.C. By this the singer knows that he has a new t or a new f to expect. Example:—

KEY C. G.t. f.C.

‖ d :r | m :s | ˢd :t, | d :— | ᵈs :m | f :r | d :t, | d :— ‖

The following table of keys will show the relationships in transition. Whichever key we commence with, the next to the right will be the "first sharp key," and the next to the left will be the "first flat key":—C♭, G♭, D♭, A♭, E♭, B♭, F, C, G, D, A, E, B, F♯, C♯.

Mental Effects of Transition.—The most marked effects of transition arise from the distinguishing tones which are used. Transition to the first sharp key naturally expresses excitement and elevation; that to the first flat key depression and seriousness.

Manual Signs for Transition.—These are made by using the sign for the tone in the old key with one hand, and with the other making the sign for the new name which that tone will bear in the new key, the two hands being made to touch, and then the hand which represents the old key being withdrawn and the exercise continued with the second hand. A teacher should indicate transition to the right on the modulator (first sharp key) by using his right hand for the old key, and his left hand placed close beside it for the new key. This movement is from right to left of the teacher, but it is from left to right of the pupil as on the modulator. The reverse of this movement would show transition to the left on the modulator—the first flat key.

TRANSITION TO THE FIRST SHARP KEY.

Sol-fa and Vocalise—

Ex. **155.** KEY **D.** **A.**t. f.**D.**

d m f s l s ^{d}s t$_{l}$ d m r d ^{d}s f r d t$_{l}$ d

Ex. **156.** KEY **C.** **G.**t. f.**C.**

m r d f m r ^{m}l$_{l}$ t$_{l}$ d r t$_{l}$ d ^{l}$_{l}$m f f m r d

Ex. **157.** KEY **E.**

B.t. f.**E.**

s d m s ^{l}r r t$_{l}$ d l$_{l}$ s$_{l}$ f$_{l}$ m$_{l}$ ^{f}$_{l}$d m s f r d

Ex. **158.** KEY **F.** **C.**t. f.**F.**

d t$_{l}$ d l$_{l}$ f m ^{r}s d^{l} l t r^{l} d^{l} ^{s}r f m l$_{l}$ t$_{l}$ d

TRANSITION TO THE FIRST FLAT KEY.

Ex. **159.** KEY **C.** f.**F.** **C.**t.

d r f m r m ^{f}d r f m r m ^{r}s l t d^{l} r^{l} d^{l}

Ex. **160.** KEY **A.**

f.**D.** **A.**t.

s$_{l}$ l$_{l}$ t$_{l}$ d ^{d}s f m r m f l s ^{d}^{l}f m d r t$_{l}$ d

---

Ex. **161.** KEY **D.** **A.**t.

‖ :d | m :f.s | l :d^{l} | t :l | s :^{s}d | t$_{l}$:d.r | m :d | r :t$_{l}$ | d ‖

f.**D.**

‖ :^{d}s | f :m.r | m :f | s :d^{l} | t :l | s :l.t | d^{l} :f | m :r | d ‖

Ex. **162.** KEY **E**.

| m :l :s | f :— :f | r :s :f | m :— :— | d :f :m | r :— :d |

B.t.

| t_1 :— :d | r :— :— | $^{m}l_1$:t_1 :d | r :— :s_1 | m :— :r | d :— :— |

f.**E**.

| ^{l}m :r :d | f :— :m | r :— :r | d :— :— ‖

Ex. **163.** KEY **D**. f.**G**.

| d :r | t_1 :d | f :f | m :— | ^{f}d :r | t_1 :d | f :f | m :— |

D.t.

| ^{m}l :t | d^1 :s | f :m | l :— | l :s | l :f | m :r | d :— ‖

Ex. **164.** KEY **C**. **G**.t.

| s :m | r :d | f.m:f.l | s :— | $^{r}s_1$:t_1 | d :r | m.f:r.m | d :— |

f.**C**. f.**F**.

| ^{m}t :d^1 | s :f | m.r:m.d | f :— | ^{f}d :r | m :f | m.r:d.t_1 | d :— |

C.t.

| ^{t}m :f | s :m | f.s:l.t | d^1 :— | t :l | s :d^1 | s.f:m.r | d :— ‖

Ex. **165.** KEY **G**. *Larghetto.* HANDEL.

| m :r :d | s :f :m | r :— :t_1.l_1 | s_1 :— : | d :r :m |
| Lord, | re - mem - ber | Da - vid, | | teach him to |

D.t.

| l_1 :t_1 :— | d :— :— | ^{r}s :l :f | t :— :— | d^1 :— : |
| know Thy | ways, | teach him Thy | ways, | |

G.t. *p*

| f :s :l | m :r :— | $^{d}s_1$:— : | s :— :— | — :f :m | r :d.,t_1 :d |
| teach him to know Thy | | ways. | Lord, | | re - mem - ber |

| t_1.l_1 :s_1 : | : : | f :s :l | m :— :r.d | d :— :— ‖
| Da - vid, | | teach him to know | Thy | ways. |

Ex. **166.** KEY **D**. *Andante.* ("I've been roaming"), C. E. HORN.

| :d^1 .t | d^1 .s :f .m | r .d :d^1 .t | d^1 .s :f .m | s .f |
| I've been | roaming, I've been roaming | Where the | mea-dow dew is | sweet, |

| :f .m | l .s :t .d^1 | r^1,s.- :f .m | m ,,r :d .t_1 | d |
| And I'm | com-ing, and I'm coming | With its | pearls up-on my | feet. |

A.t.

| :$^{m}l_1$,,s_1 | s .d :d .t_1 | t_1 .l_1 :r ,,d | t_1 .s_1 :s ,,f | f .m |
| I've been | roaming, I've been roaming | O'er the | rose and li - ly | fair, |

:r .d | t, .d :m .d | l,,r.- :m .f | m .r :d .t, | d
And I'm com-ing, and I'm coming, With their blossoms in my hair.

f. **D.**
:fd' .t | d' .s :f .m | r .d :d' .t | d' .s :f .m | s .f
I've been roaming, I've been roaming Where the mea-dow dew is sweet,

:f .m | l .s :t .d' | r',s. :f .m | m .,r :d .t, | d
And I'm com-ing, and I'm coming With its pearls upon my feet.

("My lady is as fair as fine"), JOHN BENET, 1614.

p Ex. **167.** KEY **A.** M. 90. **E.t.**
:d.r | m :-.m | m :f | m :r .d | t, :r | m :r .d | rs :d'
My la - dy is as fair as fine, With milk-white hands and

cres. f. **A.**
d' :t | d' :d .r | m :r .m | r .d :t, .d | rl, .t, :d .m | r :—
gold- en hair; Her eyes the ra - diant stars out - shine,

f *pp*
m :-.s | f :d | r :r | m : | d :-.r | m :d .s,
Light - ing all things far and near; Fair as Cyn - thia,

l, .t, :d | d .t, :— | d :-.r | m :d | d :t, | d .d :—
not so fic - kle; Smooth as glass, tho' not so brittle.

(*Saul*), HANDEL.

Ex. **168.** KEY **G.** *Largo.* f. **C.**
d :d :-.s, | f :— :f | f .m :m : | ds :d' :m'
O Lord, whose mer - cies numberless O'er all Thy

G.t.
f :-.l :s .f | m,r.d :d' :r | t, :-.s,l :s .t, | d :-.s,l :s .d
works pre- vail,

r :-.s,l :s .m,r | m .d :t, :l,,s, | s, :— : |
O'er all Thy works pre- vail.

Ex. **169.** KEY **C.** *Allegro con brio.* (*Legend of St. Cecilia*), BENEDICT.
:s.s | d :— | m :-.,l | l :s | :s.s | d' :— | s :m | l :— |
Let the lutes play their loudest On this bright summer day,

f. **F.**
:lm.m | l, :— | d :-.,f | f :m | :m | l :— | m :d | f :— |
Let the no - blest and proudest Take part in the lay.

Ex. **170.** KEY **D**. *Andante.* f. **G**. DIBDIN.

:m ,f | s :-.l | s :m | d' :— | s :l,m.f | m :-.f | m.r:-.m | d :— |—
I locked up all my trea - sure, And journey'd many a mile,

D.t.

:rs.l | s :-.l | s :s | m :— | d :s | l :f | r :t, | d :— |— ‖
And by my grief did mea - sure The passing time the while.

Memorising the Three Scales.—The student should now know from memory, not only what is above any one note on the modulator and what below it, but what is on its right and what on its left. The one scale no longer stands alone on the mind's modulator. It has an elder brother on the right and a younger on the left, and each of its tones bears cousinship to the other two families, and may be called to enter them. Therefore, the student should be able to repeat these relationships without the modulator, thus:—**s**—**d**—**f**, meaning that **doh** becomes **fah** in the right-hand column (first sharp key), and **soh** in the left-hand column (first flat key); **l**—**r**—**s**; **t**—**m**—**l**; **d**—**f**$_{\smile}$**t** (**f** is displaced by a new **t** in the first sharp key); **r**—**s**—**d**; **m**—**l**—**r**; **$_{f}$**$_{\smile}$**t**—**m** (**t** is displaced by a new **f** in the first flat key).

Missed Transition.—When in part music one part is silent while another changes key, the bridge-note on the re-entry of the silent part is placed in brackets. In such cases the singer will disregard the bridge-note and tune himself by the other parts.

Ex. **171.** (*Messiah*), HANDEL.
KEY **C**. CHORUS. *Allegro e staccato.* M. 80.

S. :s' .r' :m' .t | d' .s :l,t .d' :t,d' .r' | s : :
C. Let us break their bonds a-sun-der, Let us break, Let us break their

: : | : : | :d' .s :l .m

G.t.

: : (r') | s .r :m .t, :d .r | m,f .s :d :
Let us break their bonds a- sun - der,

f .r :m l,,t,d :t,,d.r | s, : : | :d .s, :l, .m,
bonds a - sun-der, Let us break, Let us break their

D.t. f. **G**.

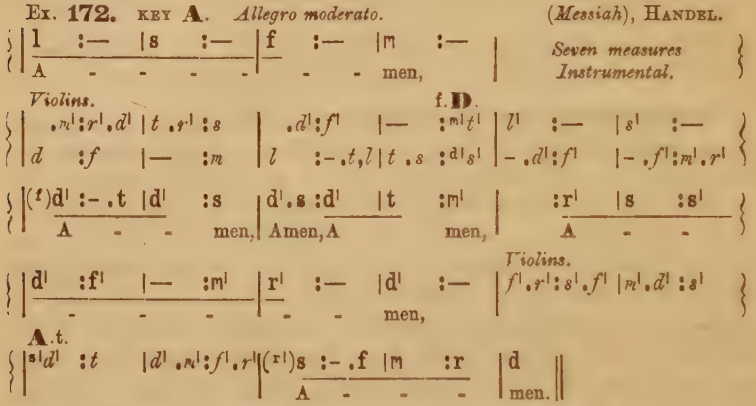
: : (s) | d' .s :l .d' :f' .r' | m' ,,r' :d' s :
bonds a - sunder, Let us break their bonds a- sun - der.

f,,s,.l, :s, .f, :m,l,.t, | d .d :d .m :f .s | s ,,f :m t, :

In practising either part alone, the bridge-notes would have to be sung in the ordinary way.

The same course must be followed when the key is changed during an instrumental interlude.

Ex. **172.** KEY **A**. *Allegro moderato.* (*Messiah*), HANDEL.



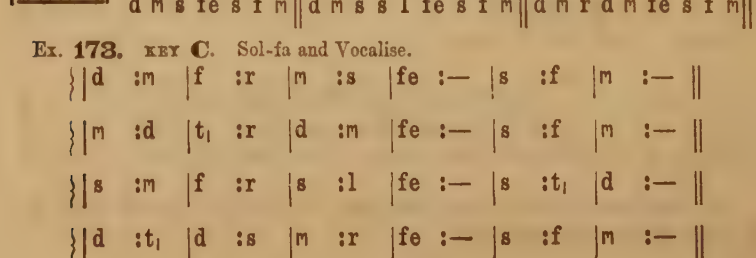
Chromatic Effects.—When by the introduction of a new tone, especially in cadences (closes of lines or musical sentences) and other phrases meant to decide the key, a transition is threatened, but is quickly nipped in the bud by the re-assertion of the old tone (or sometimes by harmony strongly characteristic of the old key) the effect is called "chromatic," and the new tone is called a "chromatic tone." Some of the most startling and many of the most beautiful effects of modern music are thus obtained. To provide for these cases fresh names are given to the new tones. The tone introduced between **s** and **f**, which in a transition would become the new **t**, is in this case called "**fe**."

d¹	f
t	m
l	r
s	d
fe	t_l
f	
m	l_l
r	s_l
d	f_l

Point on the modulator, and sing such phrases as—

d m s fe s f m ‖ d m s s l fe s f m ‖ d m r d m fe s f m ‖

Ex. **173.** KEY **C**. Sol-fa and Vocalise.



| m :d | m :s | d' :t | fe :— | s :f | m :— ‖
| s :l | s :m | r :d | fe :— | s :f | m :— ‖
| m :r | f :m | s :d' | fe :— | s :t | d' :— ‖
| d :r | m :d | m :f | fe :— | s :f | m :— ‖
| d :m | r :d | m :s | fe :— | f :r | d :— ‖
| s :fe | f :r | m :f | fe :— | s :t, | d :— ‖

Ex. **174.** KEY **D**.

| s :— | l :s | fe :— | s :f | m :— | f :m | r :— | — :— |
| m :— | f :fe | s :— | d' :l | s :— | fe :f | m :— | — :— ‖

Ex. **175.** KEY **G**.

m :r :d	s :fe :s	f :m :r	s :— :—
m :f :fe	s :l :s	f :m :r	d :— :—
d :t, :l,	s, :fe, :f,	m, :f, :fe,	s, :— :—
s :fe :f	m :r :d	r :l, :t,	d :— :— ‖

Ex. **176.** KEY **F**. *Allegretto.* ("Jupiter" Symphony), MOZART.

| s :— :fe | f :m :r | d . :t, . :d . | m :— :r . |
| l :— :s | fe :f :m | r . :d . :r . | f :— :m ‖

Ex. **177.** KEY **C**. (Songs without Words), MENDELSSOHN.

| : .m:f.fe | s :-.l:t.d' | m' :-.r':d'.t | l .s:fe.f:l.f | m : : ‖

Ex. **178.** KEY **D**. M. 63. ("The Shepherd's Lament"), SMART.

| :m | f . : :fe | s :d'.t :l .s | fe.s :f . :r | d :⌢ ‖
| Yet | how, yet | how I can | scarcely, scarcely | tell.

Ex. **179.** KEY **E**. ("She wore a wreath of roses"), J. P. KNIGHT.

| : .s | l .l :t ,d' | d' ,d :d .d | l ,l :s .s | fe
| And | standing by her | side was one Who | strove, and not in | vain,

| : .f | f .f :s ,f | f .m :r .d | r ,r :m .r,d | d ‖
| To | soothe her leav-ing | that dear home She | ne'er might view a- | gain.

Ex. **180.** KEY **F.** M. 66. (*Creation*), HAYDN.

p

:s | t$_1$:- .d | f :- .m | l :- .s | s :fe

Thou | sun that | bright' - nest | all the | world,

f :— | m :l | s :- .t$_1$ | d :— ‖

Thou | eye and | soul of | all.

Ex. **181.** KEY **G.** M. 144. (*Tannhauser*), WAGNER.

s$_1$:— | fe$_1$.,s$_1$:l$_1$.,t$_1$ | d :— |- .,t$_1$:d .,m | s :-.,fe | f .,m :r .,d

Long may we | cry, with | glad and loy - al

t$_1$:— | l$_1$: | r :- | r :r | s :— | d :—

voi - ces, | Prince of Thu - | rin - gia,

r :r | fe :- .r | s :— | :

Land-grave Her - mann, | hail !

The new tone between **t** and **l** which would become the **f** of a transition to the first flat key is called "**ta**" (pronounced taw) when used chromatically. Point and sing the following:—

d^1 s d^1 ta l t d^1 ‖ d^1 l ta l t r^1 d^1 ‖ d^1 s ta l s t d^1 ‖

Ex. **182.** KEY **C.** Sol-fa and Vocalise.

s	d^1
	t
f	ta
m	l
r	s
d	f
t$_1$	m
l$_1$	r
s$_1$	d
	t$_1$
f$_1$	ta$_1$
m$_1$	l$_1$

d^1 :t | d^1 :s | l :d^1 | ta :— | l :t | d^1 :— ‖

m :f | s :m | d^1 :l | ta :— | l :t | d^1 :— ‖

s :m | f :r | m :s | ta :— | l :t | d^1 :— ‖

s :r | m :f | s :m | ta :— | l :s | m :— ‖

m :d | s :l | s :f | ta :— | l :t | d^1 :— ‖

d^1 :t | l :s | d^1 :r^1 | ta :— | l :s | m :— ‖

d :s | l :f | m :r | ta :— | l :t | d^1 :— ‖

s :f | m :s | d^1 :t | ta :— | l :t | d^1 :— ‖

m :d | m :s | l :d^1 | ta :— | t :r^1 | d^1 :— ‖

d^1 :t | ta :l | s :l | ta :— | t :s | d^1 :— ‖

Ex. **183.** KEY **D**.

m	:s	:f	m	:—	:s	l	:d'	:ta	l	:—	:t
d'	:—	:s	l	:—	:f	s	:f	:m	r	:—	:—
r	:f	:m	r	:—	:s	s	:ta	:l	s	:—	:t
d'	:—	:m	f	:—	:r	s	:l	:t	d'	:—	:— ‖

Ex. **184.** KEY **G**.

:s,	l,	:s,	d	:ta,	l,	:t,	d	:s,	l,	:ta,	l,	:l,	r	:d	:t,
:d	t,	:ta,	l,	:t,	d	:r	s,	:s,	l,	:ta,	t,	:d	r	:t,	d ‖

Ex. **185.** KEY **C**. M. 96. (*Elijah*), MENDELSSOHN.

s	:s	„s	l	:s	.s	l	.s	:d'	.t	m'	:r'	.s
Lord	our	Cre-	a	-	tor, how	ex	- cel	- lent	Thy	name	is	in

d'	:d'	d'	:t	ta	:-	.ta	l	.t	:d'
all	the	na	- tions,	Lord,		how	ex	- cel	- lent.

Ex. **186.** KEY **A**. M. 60. (*Paradise and the Peri*), SCHUMANN.

l,	:l,	„l,	f,	:-	„l,	t,	:-	„t,	s,	:t,
Go,	seek	it	now,		re-	deem		thy	sin—	'Tis

r	.d	:t,	.ta,	l,	:t,	.d	d	:—
sweet to	let	the	par	-		don'd	in.	

Ex. **187.** KEY **E**. M. 60. (*Eli*), COSTA.

m	:t,	.d	r	:-	.r	m	:f	s	:	.s	s	:-	.s
Let	me	not	walk		where	scorn	- ers	walk		And	sin	-	ful

l	:-	.l	ta	:-	.ta	t	:—	d'	:t	„l	s	:—
men		pro-	fane	-	ly	talk;		Still	be	my	God.	

Cadence Transition.—The commonest form of transition to the first sharp key is that in which it gives life and beauty to a cadence. When a transition does not begin before the second last measure of a line (or the third last accent) and does not continue beyond the cadence, it is called cadence-transition. The first flat key is seldom used thus, but an illustration is given in Ex. 194.

Cadence transition is written with the chromatic names of the new tones **fe** and **ta**. This is called the "Imperfect" manner of writing transition, the "Perfect" manner being with the use of bridge-notes. The Perfect manner shows more truly the real mental effects of the tones, but in the brief cases referred to its use would crowd the pages with notational signs, and thus cause confusion in the mind of the singer.

Ex. **188.** KEY **G.** (Sonata, No. 16), BEETHOVEN.

:s,fe.s ,l | s .s, :l, .t, | d :m,r.d,r | m .d :fe .r | s

:s,fe.s ,l | s .s, :l, .t, | d :m,r.d,r | m .d :f .r | d ‖

Ex. **189.** KEY **F.** *Moderato.* ("Dulce Domum"), JOHN READING.

| m :-.f | s :d | f :-.m | m :r | l :-.s | fe :s |
Home, sweet home! an am - ple trea - sure! Home, with ev - 'ry

| s :fe | s :— | s :-.m | l :-.s | f .m :r .d | t, .l, :s, |
bless - ing crowned! Home, per-pet - ual source of plea - sure!

| s :-.m | l :r .m,f | m :r .d | d :— ‖
Home! a no - ble theme re - sound!

Ex. **190.** KEY **D.** M. 54. *(Last Judgment)*, SPOHR.

| s :-.s :l .t | d' :— :t | t :l :s | s :— :fe | s ‖
Praise to Him who giv - eth im - mor- tal - i - ty.

Ex. **191.** KEY **E.** M. 96. ("Ye spotted snakes"), STEVENS.

| l :-.l | s.m:r.d | f :m | m :r | s :r | m.fe:s | s :fe | s :— ‖
Come not near our fai - ry queen, Come not near our fai - ry queen.

Ex. **192.** KEY **F.** M. 112. *(Eli)*, COSTA.

| m :m | m :-.f | s :— | — :m | l :— | s :-.fe | s :— | s :l |
Let us take the Ark, the Ark of the Lord out of

| f :r | s :-.f | m :— | — :m | fe :-.fe | s :l | r :— | r :m |
Shi - loh to the camp; that when it com-eth there, it may

| f :r | s :f | m :m | l :-.s | fe :— | m :fe | s :-.s, | s, : ‖
save us, it may save us from the hand of our en - e - mies!

Ex. **193.** KEY **D.** M. 108. *(Robin Hood)*, HATTON.

| .s | m .d :l .s,f | s .m :d' .t,l | t .s :l .fe | s :- .
Now let us make the wel-kin ring, And crown this jo - vial day;

| .s | m .d :l .s,f | s .m :d' .t,l | s .m :fe .s | m :- .
Let all in cho - rus join and sing A mer-ry rounde - lay,

| .s | s .s :s .ta | s :- .f,m | f .f :f .l | f :- .
Let all in cho - rus join, Let all in cho - rus join,

| .l | s .f,m:r .l | s .f,m:r .l | s :- .l | s :- .
Let all in cho - rus join and sing A round - e - lay.

Ex. **194.** KEY **C**. (Motet, No. 1), MOZART.

:f^{1}	m^{1} :r^{1}.d^{1}	t :l .s	d^{1} :	|	:m^{1}	r^{1} :r^{1}.r^{1}	r^{1} :r^{1}.r^{1}
We	wor-ship Thy glo-ri-ous		name,		We	wor-ship Thy glo-ri-ous	

d^{1} :—	|	:d^{1}	ta :—	ta :ta	ta :l	|	:	‖
name,		O	Lord	God	Al - migh-ty.			

Passing Transition.—The commonest form of the transition to the first *flat* key is that in which it makes a *passing* harmonic ornament, not in a cadence, but in the middle of a line or near the beginning. The first sharp key is seldom used thus. Passing transition is written in the "Imperfect" manner.

Ex. **195.** KEY **D**. *Allegro.* *(Judas Maccabæus)*, HANDEL.

:d	m :- :f	s :f :m	f :m :r	m.f:s :-	l :- :-	s :f :m			
O	love - ly	Peace, with	plen - ty	crowned,	O	love - ly,			

f :m :r	m.f:s :-	d^{1} :- :-	t.l:s :-	s.l:ta :-	l.s:f :-				
love - ly	Peace,	Come,	spread	thy	bless-ings,				

f.s:l :-	s :f :m	f :m :r	d :- :-	‖					
thy	bless - ings	all	a - round.						

Ex. **196.** KEY **C**. M. 96. *(Rosamunde)*, SCHUBERT.

s .d^{1} :t .d^{1}	t :l	l .ta :l .s	s :f						
Bend - ing be -	fore thee,	fair one, we	greet thee,						

l :s .fe	s .d^{1} :d^{1} .s	m :f .s	m :	‖					
Thou that art	queen of this	re - gion so	bright.						

Ex. **197.** KEY **C**. M. 88. *(Esther)*, HANDEL.

s :s :f	f :m .r :m	d^{1} :d^{1} :ta	ta :l .s :l						
Hear love's soft	voice,	hear love's soft	voice						

s :l :t	d^{1} :r^{1} :s	f .m :r :- .d	d :- :-	‖					
that bids thee	rise, And bids	thy suit suc-	ceed.						

Ex. **198.** KEY **E**. *Allegretto.* T. MORLEY, 1557-1604.

.d,r | m .,f :s .s	f .m :r .r,m	f .f,s:l .l,t	d^{1} :- .t,l						
It was a lov - er	and his lass, With a	hey, with a ho, with a	hey noni-						

s .m,f:s	s .f,m:f .r	d :- .s	s .s :l .s						
no, And a hey,	hey no-ni no - ni	no,	That o'er the green corn-						

f .m :r .r	l :fe .r	s :m .s	d' :l .f	
fields did pass, In	spring - time, in	spring - time, in	spring - time, The	
l .s :f .m	s :m .d	f .m :r .s	s,f.m,r:d .d'	
on - ly pret-ty	ring time, When	birds do sing, Hey	ding a ding a ding, Hey	
d',t.l,s:f .l	l,s.f,m:r .f	m .m :r .,d	d :- .	‖
ding a ding a ding, Hey	ding a ding a ding, Sweet	lov - ers love the	spring.	

Memory Singing.—The continued cultivation of musical memory should on no account be neglected. The Sol-faing of melodies in exact time and tune is the best means of acquiring skill for future sight reading, especially when the tunes sung are at the same time pointed on the modulator.

Ear Exercises.—The student should ever be analysing the music he hears; taataing the time and Sol-faing the tune. If he can get a friend to sing or play suitable exercises for him to write down, it will be very desirable to do so, but the absence of a teacher or musical friend need not debar him from exercising this most important of a musician's attainments. From the church bells to the barrel organs of towns, or from the notes of the cuckoo to the lowing of the cattle in country lanes, he may obtain practice in the recognition of musical intervals.

TIME.

Thirds of a Pulse.—The name for a pulse divided into three equal parts is taataitee. This pulse division corresponds to such words as "beautiful specimen" (when said deliberately), or the accents of three-pulse measure, and is, when correctly performed, very graceful in its effect. Care is required to avoid hurrying over the first and second notes and dwelling on the third; converting the pulse division into tafatai. Attention must also be given to the relative accent of the three notes, the second and third being much softer than the first, so that it sounds like a diminutive three-pulse measure. Silences and continuations are named in the same manner as before; taa-aitee (or taatee) is therefore the name for a pulse divided into $\frac{2}{3}$ and $\frac{1}{3}$, taatai-ee for $\frac{1}{3}$ and $\frac{2}{3}$, &c.

taa
taataitee
taa-aitee or (taatee)

Ex. 199.—Practise from the Chart exercises like the following:—

taa taa taataitee taataitee taa taataitee taa taa‖
taa taa taataitee taataitee taa(ai)tee taa(ai)tee taa taa‖
taa taataitee taa(ai)tee taa(ai)tee taataitee taa(ai)tee taa(ai)tee taa‖

Pulses divided into thirds are shown by two inverted commas— ‖: ‘ ‘ :‖

Ex. 200. KEY **D**.

‖: d :d | d ‚d ‚d :d ‚d ‚d | d :d | d ‚d ‚d :d ‖
‖: d' :s | l ‚s ‚f :m ‚r ‚d | r :s | f ‚m ‚r :d ‖

Ex. 201. KEY **C**. *(Samson)*, HANDEL.

‖: m :s :d' | r :— :t | d',t,l:s,f,m:r,m,f | m :— :— ‖
Where truth and | peace do | ev - er | shine.

Ex. 202. KEY **E**. *Moderato.* *(Maritana)*, WALLACE.

‖: s :— | m :d' | s :— | m :s,,d,f | m :— | r :t,,r,f :‖
Scenes that are | bright - est | May | charm | a -

‖: l :— | s : | s :— | m :d' | s :— | m :s,,d,f :‖
while | Hearts which are | light - est | and

‖: m :— | r :s,,t,,r | d :— | : ‖
eyes | that | smile.

Ex. 203. KEY **G**. M. 126. *(Messiah)*, HANDEL.

‖: :s, | d :- .m | r :- .f | m,f,m:r,m,d | r,m,r :d,r,t, | d,r,d:t,,d,l,|t,,d,t, :‖
Why | do the na - tions | rage?

‖: :l,,t,,s, | d,r,d:r,m,r | m,f,m:r,m,d | s :— | ‖

Ex. 204. KEY **A**. M. 50. *(Tannhauser)*, WAGNER.

‖: :s, | d :— | :s, | m, :— | :m,,f,,s, | s, :l, :‖
Once | more | with | joy, | oh, my | home I

‖: :s, | s, :f, | :l, | r :— | :d | t, :— :‖
may | meet, | Once | more, | ye | fair

‖: :s,,l,,t, | d :l, | :s, ,,m, | m, :r, | :s, ,,l, | l, :s, :‖
flow'-ry | mea - - | dows, I | greet ye; | My | pil - -

‖: :l, | l, :— | :s, ,,l, | l, :s, | :l, | l, :— :‖
grim | staff | hence- | forth | may | rest,

:l,	s, :—	:s,l,t,	d :t	:l	s, :f,
Since	heav'n's	sweet	peace		is

:m,	r, :—	:r	d, :— ‖
with -	in	my	breast.

Ex. **205.** KEY **E**. *(Hear my Prayer)*, MENDELSSOHN.

m :- ,r ,d	f :- ,m ,r	f :- ,m ,r	s :—
(taa -aataitee) O	for the wings,	for the wings	of a dove,

d' :s	m :s .d	d :m ,r ,d	d :— ‖
Far a -	way, far a -	way would I	rove.

Ex. **206.** KEY **C**. *Andantino.* ("Tell me, my heart"), BISHOP.

d' :—	d' .t :d' .l	s ,l ,s :f ,s ,f	m :d	d' :- .d'
Some	ze - phyr	whis - -	pers,	whis - pers

d' .t :d' .l	s ,l ,s :f ,s ,f	m :	d' :—	d' :d'
in my	ear,		Ah!	hap - py

m' ,f' ,m' :r' ,m' ,r'	d' ,r' ,d' :t ,d' ,t	l :r'	s :l .t	d' :— ‖
maid,		your	love is	near.

What is a Pulse?—A pulse may be defined as a throb of the music, or the unit of time into which measured sounds naturally divide themselves. Tunes with the most marked pulses are those intended to regulate the steps of soldiers or of dancers; and, immediately such music is heard, one's mind recognises the rate of the pulse and counts in agreement with it. The rates of movement easily followed by a listener are from about 60 pulses to 120 per minute. If a much slower rate be adopted, there is a desire to count twice as fast—to convert each slow beat into two quicker ones. For instance, if a tune be marked to be sung at M. 30—

d .m :s .f	m ,r .d ,r :m .s	l .s :f ,m .r ,d	m .r :d ‖

the singer would probably prefer to count two for each *written* pulse, the effect of which would be to change the tune into four-pulse measure beating at M. 60, thus:—

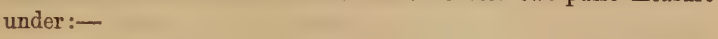
d :m	s :f	m .r :d .r	m :s	l :s	f .m :r .d	m :r	d :— ‖

On the other hand, when, according to the printed notes, a tune is to be sung at a very rapid rate, say at 180 beats to the minute, the ear desires a pulse moving at only half that rate.

Example. M. 180.

In this case the "throb" would be felt as indicated by the figures, and the result would be to convert the tune into two-pulse measure as under:—

M. 90.



The principle which seems to guide composers is this. The quicker they wish the music to be sung the fewer measures they give it, and the slower they wish it sung the more measures they divide it into. They know that singing quickly makes the accents slighter and less observable, and that singing slowly develops accents which would otherwise have been scarcely noticed. The accents of a musical passage may be distinguished as the principal and the subordinate ones. The principal accents should be marked by the divisions of a measure, and the subordinate accents by the divisions of a pulse. Whether any particular accent is principal or subordinate depends much on the rate at which the music is sung, and is always a matter of judgment. A pulse or beat we have defined as a unit of the principal and regularly recurring accents of a tune, but a pulse is not in all cases an absolute, undeniable, unmistakable unit. It is "a measure of estimation." The composer sings or plays or *feels* his music, and where, in his estimation, the principal accents fall, there he writes the great pulses of his measure, the subordinate accents falling into their places *within* those pulses. But if the subordinate accents are numerous and regularly recurring, it is often better for the clear reading of his music that he should treat them as principal accents. Unfortunately, in the common notation there is frequently great uncertainty which note (crotchet, quaver, or minim) the composer means for a "beat." Handel in one copy of a tune puts into two measures the music which in another copy he puts into one measure, and in yet another into four measures. If writers made it a law that the crotchet (for example) should always stand for what they mean to be *a beat* of their music, we should have no difficulty in understanding them, but even the same composer represents a pulse at different times in different ways; so that the Tonic Sol-fa translator is obliged to *listen* to the music, *feel* the accents, and write accordingly.

Six-pulse Measure, beating twice.—One of the most commonly met with differences between the printed music and the natural pulse or throb of a tune is that of quick six-pulse measure. A great majority of tunes in six-pulse measure are of a lively character, and the rate of movement if counted by six beats to the measure would bewilder the performer. The beating is therefore made to conform to what the performer feels to be the swing, or pulse, of the music, and instead of six quick beats, two slow ones are given.

Sing the following, counting for every printed pulse as quickly as possible:—

Ex. **207.** KEY **F.** Old English.

s :- :-	s :- :-	s :m :d'	s :m :d	f :- :-	f :- :-
Oh	dear,	what can the mat-ter be,		Oh	dear,
f :r :m	f :m :r	s :- :-	s :- :-	s :m :d'	s :m :d
what can the mat-ter be,		Oh	dear,	what can the mat-ter be?	
l, :d :f	m :f :r	d :- :-	:- :- :-		
Johnny's so long at	the	fair.			

Repeat the tune counting for each half measure, thus:—

1	2	1	2	1	2	1	2
s :- :-	s :- :-	s :m :d'	s :m :d	f :- :-	f :- :-	f :r :m	f :m :r

&c.

and the music will seem to flow more smoothly and easily than in the former case. This way of counting the time is equivalent to the tune being written in two-pulse measure with the pulses divided into thirds where required:—

1	2	1	2	1	2	1	2
s :s		s ,m ,d' :s	,m ,d	f :f		f ,r ,m :f	,m ,r

&c.

When a tune in six-pulse measure is to be counted in this way, the direction is usually given, after the metronome rate is stated, of "twice to the measure," or simply "twice."

Ex. **208.** KEY **C.** M. 90, twice. ("Spirits, advance"), BISHOP.

:s	s :- :s	s :l :t	d' :- :s	s :-	
Come,	fol - low,	fol - low,	fol - low	me,	
:s	s :r' :t	s :- :f	m :- :s	s :-	
Ye	fai - ry,	fai - ry	elves	that be.	

Taatai-ing quick Six-pulse Measure.—The time-names used are those applicable to two-pulse measure with thirds of pulses.

Ex. **209.** M. 72, twice.

| d :d :d | d :d :d | d :- :- | d :- :- | d :- :- | d :d :d | d :- :- | - :- :- ‖
taataitee taataitee taa taa taa taataitee taa -aa

Ex. **210.** M. 84, twice.

| d :d :d | d :d :d | d :- :d | d :- :- | d :- :d | d :- :d | d :d :d | d :- :- ‖
taa-aitee
(*or* taa tee)

Taatai, &c. ("Songs without Words"), MENDELSSOHN.

Ex. **211.** KEY **F**. *Very quick (twice).*

| s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :t_1 | d :r :m |

| f :l_1 :r | d :- :t_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 | s_1 :l_1 :s_1 |

| d :t_1 :l_1 | s_1 :d :m | s :r :m | d :- : ‖

Ex. **212.** KEY **F**. M. 60, twice. ("Pastoral Symphony"), BEETHOVEN.

| m :- :- | d :- :s | m :- :- | d :- :s_1 | d :- :m | s :- :m |

| f :- :- | - :- :r | f :- :- | r :- :s | m :- :- | d :- :m |
taa -aa - tee

| r :- :l_1 | t_1 :- :s_1 | s_1 :d :- | - :- :- ‖
taatai - ee -aa

Ex. **213.** KEY **A**. *Con spirito* (twice). ("Old Towler"), SHIELD.

| : : | : :s_1 | d :- :d | l_1 :- :f_1 | m_1 :- :f_1 | s_1 :- :ta_1 |
Bright chan - ti - cleer pro- claims the dawn, And

| l_1 :- :d | t_1 :r :f | m :- :- | r :- :s_1 | d :- :d | m :- :d |
span - gles deck the thorn, The low - ing herds low

| l_1 :- :l_1 | r :- :d | t_1 :- :t_1 | l_1 :s_1 :l_1 | s_1 :- : | : : ‖
quit the lawn, The lark springs from the corn.

Ex. **214.** KEY **C**. M. 80, twice.
("When winds breathe soft"), S. WEBBE.

| s :- :- | s :- :f | m :- :d | d' :- :- | - :t :l | s :- :f |
Now say what joy e - lates the sail - or's

| m :- :- | - :- :- | : :m | f :- :s | l :- :- | s :- :- |
breast, With pros-p'rous gale so

G.t.

| s :- :s | s :f :m | r :- :- | - :- :- | : :s | d' :- :d'f |
| un - ex - pect - ed | blest, | What ease, what |

| r :- :- | s :- :- | :s :m | d :m :s | f :- :- | - :- :d |
| trans - port | in each face is | seen; The |

| d :- :- | t₁ :- :- | d :- :d | l₁ :- :r | d :- :- | t₁ :- :- |
| heav'ns look | bright, the air and | sea se - |

f.C.

| ᵈs :- :- | - :- :t | t :- :- | - :l :t | d' :- :- | - :- :r' |
| rene; For | ev - - 'ry | plaint we |

| t :- :s | l :- :t | d' :- :- | - :- :d' | d' :- :- | t :- :- |
| hear a joy - ful | strain, For | ev - 'ry |

| d' :- :- | fe :- :- | s :- :s | s :- :f | m :- :- | - :- :d |
| plaint we | hear a joy - ful | strain To |

| f :- :- | m :- :- | l :- :d' | d :- :d | r :- :m | f :- :m |
| Him whose | pow'r un- bound - ed | rules the |

| r :- :- | - :- :- | : :s | l :- :t | d' :- :- | d :- :- |
| main, | whose pow'r un- | bound - ed, |

Four-pulse measure. M. 60.

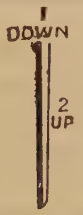
| : :t₁ | d :- :r | d :- :- | m :- :d' | d' :d' | d' :- .ta |
| whose pow'r un- | bound - ed, To | Him whose pow'r un- |

| l :— | l :— | s :— | — :f | m :— | — :— ‖
| bound - ed | rules the | main. ‖

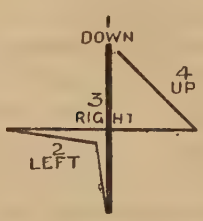
Beating Time. -Hitherto the student has not been recommended to beat time. He has only learnt to *sing* in time. Because no one can well learn two things at once, and, consequently, those who try to do so are constantly found beating to their singing instead of singing to an independent, steady beat. There are some, however, to whom the swing of the hand or the motion of the foot easily becomes instinctive. The beating goes on without need of thought or attention—like the swing of a pendulum. Such persons and such only can use *beating* in time as a criterion of *singing* in time.

There are various ways of beating time. We recommend the following as the most appropriate and the most clearly visible. The actual movement through the air is the same whether slow or quick pulses are beaten. The difference between them is shown by the length of the pause made at the end of each beat. In very slow pulses there will be a long pause after each beat, while in quick pulses the movement will be almost continuous.

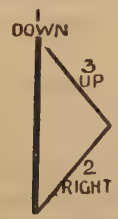
TWO-PULSE MEASURE.
Or quick Six-pulse Measure.



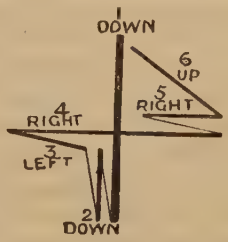
FOUR-PULSE MEASURE.



THREE-PULSE MEASURE.



SLOW SIX-PULSE MEASURE.



The student will notice that in the diagram for beating four-pulse measure there is a thin upward line between the Down and Left beats. Such a movement is invariably made; that is, a kind of rebound from the lowest point of the Down beat takes place before commencing the beat to the Left. In six-pulse measure this double movement is absolutely necessary before the second Down beat and before the second Right beat can be given.

It is better to beat the second pulse of "three-pulse measure" towards the right, than (as some do it) towards the left, because it thus corresponds with the medium beat of the "four-pulse measure," and the second pulse of three-pulse measure is often *like* a medium pulse. It is commonly treated (both rhythmically and harmonically) as a continuation of the *first* pulse. Similar reasons show a propriety in the mode of beating recommended for "six-pulse measure;" but when this measure moves *very* quickly, it is beaten like the "two-pulse measure," giving a beat on each accented pulse.

M. 60.—Efforts to remember this rate should be frequently made, as recommended, page 36. From M. 60 it is easy to beat M. 120

(twice as fast); M. 90 (half as fast again); and, by degrees, rates a little faster than 60, such as M. 72 and M. 80; or nearly as fast as 120, like M. 108 and M. 112, can be calculated.

Written Exercises.—The three column modulator (as on p. 49) with the chromatic tones **fe** and **ta** (as on pp. 54 and 56) added, should be written from memory, the steps of each scale being correctly spaced. The correct writing of transition (**$^{G.t.}_{s}$d**, &c.) should also receive attention. For this purpose Exs. 155, 156, 159, 161, and 163 could be learnt to be sung from memory, and afterwards written down and the copies compared with the originals. The notation of taataitee and of its application to quick six-pulse measure should be fixed on the memory by writing Exs. 201, 202, 203, and 205, and by transcribing Exs. 209 to 212 into two-pulse measure.

Tonic Sol-fa College Certificates.—Every Tonic Sol-fa student should submit his knowledge of the method to the test of an examination. At this stage he should apply to the Secretary of the College, 27, Finsbury Square, London, E.C., for a Syllabus of the Elementary Certificate from which he will learn that the requirements consist of tests in (1) Musical Memory; (2) Time; (3) Singing from the Modulator; (4) Sight Singing; and (5) Telling Sounds by Ear. The Secretary will upon application give information as to how to enter for the examination.

FIFTH STEP.

TUNE.

Effect of Accent, Cadence, and the Over-fifth in developing the mental effect of tones. It is easy to understand how the placing of any particular tone upon the strong accent of a tune will necessarily bring its proper mental effect into prominence. It is also easy to understand how those rhythmic resting points in a tune, called cadences, must give a sense of authority to the tone on which they close. A close implies a pause to follow, and even in elocution, a pause *after* a word gives it emphasis. In these rhythmic closes there is also, very commonly, a descending motion of the melody which gives importance to the tone it falls upon. The very name—"Cadence"—springs from this idea. But another source of emphasis is more easily felt than explained. It is the influence on any tone of its over-fifth, or what is the same thing, of its under-fourth. Though we cannot give *reasons* for the power of the over-fifth in music, it may be interesting to observe that, in the order of consonances, the fifth is, next to the octave, the most perfect, and that the fourth is next to it in truthfulness of accord—that when a musical sound is resolved into its constituent parts, the fifth is the third part or "partial," the first after the octave of the fundamental tone—that in harmony, which is only closer melody, the fifth soon came to be called the dominant on account of its acknowledged power in deciding the key, and that while two tones a fifth apart sound bare, *consecutive* fifths in harmony are felt to be hard and disagreeable. In the first line of a well-known tune, "St. Bride's," we have **lah** made emphatic and authoritative—firstly, by the cadence upon it, and secondly, by the motion to and from its under-fourth:—

}:l | m :l | d' :t | l :— | — ‖

By precisely the same means, in its next line, **doh** is made the ruling tone:—

}:d' | s :d' | m' :r' | d' :— | — ‖

In the third line no one tone is made to predominate in the melody:—

}:m' |r' :d' |t :l |s :f |m ‖

But in the last line, by the influence of its over-fifth, by accent and by cadence, **lah** again predominates:—

}:m' |l :r' |d' :t |l :— |— ‖

Another example is afforded by the old tune "Martyrs." When written according to the oldest copies, those which correspond with the present singing of the tune in the Highlands of Scotland, the tone **ray** is made to predominate—in the first line by its twice rising to its over-fifth, and making a cadence on it:—

}:r |f :r |l :f |m :r |l ‖

In the second line by its cadence on the under-fourth:—

}:l |d' :l |t :r' |l :— |— ‖

In the third line by its cadence:—

}:l |d' :s |l :f |m :r |l ‖

And in the last line, after three cadences on the fifth of **ray**, by a very decided cadence on **ray** itself falling from its over-fifth:—

}:d' |t :s |t :l |r :— |— ‖

The Modes.—This power of making any one tone of the scale so prominent as to stamp its own character on the whole or any part of a tune, was early felt among all nations, long before what we now call harmony was known. In the old Greek and Latin music there were as many *Modes* of doing this as there are tones in the scale. In each mode special predominance was given to some one tone. Even to the present day the great eastern nations of Persia, India, and China, who dislike our harmony, are exceedingly exact about the correct intonation of the various modes of melody. Much of the old music of Scotland, Ireland, Wales, and England cannot be written as still traditionally sung, except by the use of these modes; and when (as in the case of "Martyrs" in Scotland, "Bangor" in Wales, and other well-known tunes) some musical men, seeking to be wiser than Bach and Handel (who recognised the modes), altered the melody to suit the supposed requirements of modern harmony, and printed these altered melodies, the consequence was that the people either ceased to use the tune or continued to sing it differently from the printed copy.

The modes are called by various names: by the Greek, the Latin, the Indian, and the Chinese writers on music. It will be sufficient for us to call them by the name of the scale-tone whose mental effect pervades them. Thus there are three modes with a major-third above the principal tone or Tonic—three major modes—those of **Doh**, **Fah**, and **Soh**, and three minor modes, those of **Lah**, **Ray**, and **Me**. The mode of **Te** with its diminished (or imperfect) fifth, is but little used. Of the major modes, that of **Doh** is almost exclusively used in modern times and among the western nations. It was called, in ancient times, the "Secular Mode"—the mode of the dance and the song, rather than of ecclesiastical solemnity. No other mode suits modern harmony so well. Of the minor modes, the Lah Mode has come to be the only one used among the nations of modern Europe, in connection with harmony. It could not be adapted to harmony, however, without alterations; and these so much modified the pure effect of the old mode, that we prefer calling the modified form the "Modern Minor" instead of the "Lah Mode." The history of the tune "Dundee" or "Windsor" will illustrate this. In its original form, and also as copied from ear by Dr. Mainzer, in his "Gælic Psalm Tunes," it is a Ray Mode tune, and cleared from Gælic flourishes, reads thus:—

}:r |r :m |f :m |r :r |d ‖f |l :s |f :m |f ‖

}:f |l :s |f :m |r :r |d ‖f |m :r |r :d |r ‖

This melody could have been written so as to begin on **l** instead of **r**, without altering the intervals. Melody alone would not decide which mode it is in. When harmony began to meddle with it, a "leading-tone" to the **r** was wanted, and the three **d**'s were changed in some printed copies into **de**—which is a minor second beneath **r**. In this form the tune appears in Este's "Whole Book of Psalms," A.D., 1592. But, so strong was the resistance of the popular ear to such an alteration of the melody that, forty years later, the tune appears in John Knox's Psalter with the first and second **d**'s unaltered, and only the last made into **de**. Later still, harmonists found the Ray Mode, for other reasons, unfavourable to their purpose, and wrote the tune in the Lah Mode, altering the three notes as before, thus:—

}:l |l :t |d' :t |l :l |se ‖d' |m' :r' |d' :t |d' ‖

}:d' |m' :r' |d' :t |l :l |se ‖d' |t :l |l :se |l ‖

But the alteration of the *notes* in the books did not necessarily alter the tones of the people's singing, and wherever books and instruments do not dominate, there may still be heard the clear, firm, solemn cadences of the old melodic mode—

|l :l |s or in its older form |r :r |d and |l :s |l or |r :d |r

Thus, in the Highlands of Scotland this form of the tune is still sung. Even in England the modern version of the tune is seldom used, except where there is an organ or some other instrument to *make* the voices sing according to book. It is felt by all that **se** introduces a weird unsettled effect, and greatly alters the whole spirit of the tune. It creates also a difficulty in striking the **d'** with which the next line begins. The ear naturally regards **se** as a new **t**, and can easily strike after it **t** or **r'**, because they have something to correspond with them in the supposed new key, but is puzzled to find **d'**. (See the diagram at the side.) So, in the history of this tune, a curious thing happened. When musicians began to alter its melody, the people in the churches of Scotland, without presuming to resist the demands of harmony, or to contend against a learned precentor or a choir, fell instinctively into the expedient of striking some other tone *of the same chord*, which was *easier* than the uncertain **se**, and from which they could more easily rise to **d'**. A new tune called "Coleshill"—not interfering with the harmonies of Dundee, was the result. It reads thus:—

f'	r'
m'	—d'
r'	t
d'	l
t	se

}:l |l :s |d' :s |l :l |m ‖d' |m' :r' |d' :s |d' ‖

}|d' |m' :r' |d' :s |l :l |m ‖d' |s :l |r'.d':t |l ‖

l	r'
s	d'
	t
f	
m	l
r	s
d	f
t,	m
l,	r

The Doric or Ray Mode.—Before the introduction of modern harmony, this mode was the principal one used for worship. Throwing its emphasis on the earnest "prayer-tone" **ray**, it was *strong* and *hopeful* as well as *sad*. The softer Lah Mode cannot take its place. Much less can the Modern Minor with its sense of restless unhappiness. In Wales, both North and South, the Ray Mode is much preferred to the Lah Mode, and popular tunes, printed in one mode, are sung in the other. The difference is easily observed, because (in addition to the question of the artificial leading-tone) the expressive cadence **d' t l** in the Ray Mode, becomes

s f m in the Lah Mode. It is like transition to the first flat key. (See diagram.) Let the student notice and write out the changes of melody, which would be necessary to put the tune "Martyrs" above into the Lah Mode. Let him do the same with the following old Ray Mode tunes—singing them in both modes. The first is the burden or chorus of an ancient Christmas carol, "Nowell, nowell," which Mr. Chappell ascribes to A.D. 1460 :—

| | | |

Ex. **217.** KEY **F.**
Allegro moderato, staccato e p ("'Tis when to sleep"), BISHOP.

l, :l,.t, | d :r	m :f | t, :m	l .l :d | r :m
Still as un-daunt-ed	on we stray, Thro'	many a tan - gled
l, :— | :l,	m :-.r | d .r :d .t,	l, :d | t, :m,
brake, We	pause to mark the	si - lent way The
l, :t, | d :r	m :— |— :— ‖	
cau - tious trav' - llers	take.	

Ex. **218.** KEY **F.** *Con moto.* ("Judge me, O God"), MENDELSSOHN.

m :— | l, :f	m :— |— :l	s :m | d :f
Judge me, O	God, and	plead, and plead my
m :d | l, :t,.d	r :— |— :m .f	m :— |— :— | m ‖
cause a - gainst an un-	god - - ly	na - - - tion.

Ex. **219.** KEY **G.** *Andante con moto.* *(St. John's Eve)*, F. H. COWEN.

:l, | d :- :d | t, :- :s, | l, :- :l, | l, :- :d | r :- :f | m :r :d
Three kings once lived in	east - ern land, Full	wise were they as
t, :- :d | r :- :t, | d :- :d | t, :- :s, | l, :- :t, | d :- :m,
wise could be, And	'neath the mid - night	sky would stand To
f, :- :f, | s, :f, :s, | l, :- :l, | l, :- ‖		
read the stars most	pa - tiently.	

Ex. **220.** KEY **E.** ("Gipsy Life"), SCHUMANN.

: .t, | t, :t, .d | d .m :m .t, | t, :t, .d | d
The	fire is a - blaze, and its	strange light is thrown
:- .l, | l, .t, :d .r | m .l :s .f | m :m .m | l, ‖
On	fig - ures fan-tas - tic, On	leaf and on stone.

The Modern Minor is built on the ancient Lah Mode with adaptations to modern harmony. The relation of tones to one another is more strongly felt when they are sounded together in harmony than when they are merely heard successively in melody. Harmony, therefore, introduces new principles. The chief principle of modern harmony is that which chooses a particular chord, called the "tonic chord," makes it pre-occupy the ear, and then makes the chord on its over-fifth (its dominant) and that on its under-fifth (its subdominant) minister to it. In the common, bright, clear Doh Mode the chord relationship was satisfactory and pleasant. Two strong major chords, S and F, two fifths apart, yielded and ascribed superiority to the chord D, which stood equidistant between them. The Modern Minor is an attempt to apply the same chord relation to the Lah Mode.

But in no other mode, except that of Doh, are the tonic, dominant, and subdominant all major chords, and the ear naturally dislikes two unsonorous minor chords in succession, especially in a cadence.

In the Lah Mode the chord of *L*, the tonic, *M*, the dominant, and *R*, the subdominant are all minor. The first harmonists sharpened the third of the tonic *L*, making the chord **l, de m**, and this is still done sometimes in slow music, but the most satisfactory artificial arrangement is that which sharpens the third of the dominant *M*, making **m se t**, whenever it is wanted as a dominant. Occasionally, however, **s** is still used, especially in descending stepwise passages.

CHORD CHART.

Major.			Scale.	Minor.		
		r'	r'			
d'			d'			
		t	t			t
l			l	l		
						se (s)
	s	s	s			
f			f	f		
	m		m		m	m
			r	r		
	d		d		d	
			t_1			
			l_1		l_1	
Sub-dominant. Fah	Tonic. Doh	Dominant. Soh		Sub-dominant. Ray	Tonic. Lah	Dominant. seMe

Ex. **221.** KEY **D**. (Chords **Doh** and **Lah**.)

d :m	s :d'	s :m	d :—	l, :d	m :l	m :d	l, :—
l :m	d :l,	d :m	l :—	d' :s	m :d	m :s	d' :— ‖

Phrases sung in the major can be imitated in the minor, and *vice versa*. The effect of such imitations is like viewing a landscape with sun and shadow alternately upon it.

Ex. **222.**—Sing while pointing the notes in the proper columns—

d m r d :l, d t, l,	d r m d :l, t, d l, ‖
d m s d m r d :l, d m l, d t, l, ‖
d m s m f r d :l, d m d r t, l, ‖
m s d f m r d :d m l, r d t, l, ‖
s d r m f s d :m l, t, d r m l, ‖
l, t, d l, m r d :d r m d s f m ‖

l, m r d t, d l, :d s f m r m d	m d r t, d t, l, :s m f r m r d ‖

Minor Key Signatures.—In minor mode tunes the pitch of the minor tonic (**lah**) is first indicated, followed by that of the minor third above (**doh**), thus :—"*A minor* (d = **C**)." This double signature emphasises the two important things to be borne in mind, and agrees with the representation of minor tunes in the staff notation, which by giving the same signature for both A minor and C major (and all other keys in like fashion), recognises the development of the minor key from the ancient modes. The treatment of major and minor key signatures in the two notations is therefore as follows :—

	C major.	A minor.	G major.	E minor.	F major.	D minor.
STAFF.						
TONIC SOL-FA.	KEY **C**.	*A minor.* (d = **C**)	KEY **G**.	*E minor.* (d = **G**)	KEY **F**.	*D minor.* (d = **F**)
	d'	l	d	l,	d	l,

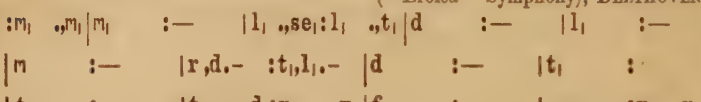
For pitching minor keys the student may at once obtain the pitch of the l from a tuning-fork or piano, and build up a chord above that

tone, or he may sound the **d**, then the **l** below, and proceed as before. Thus for "***E minor*** (**d** = **G**)" he will find the pitch of E, call it **lah** and sing **l**$_1$ **d m l m d l**$_1$; or he may find the G, call it **doh** and sing **d l**$_1$ **d m l m d l**$_1$.

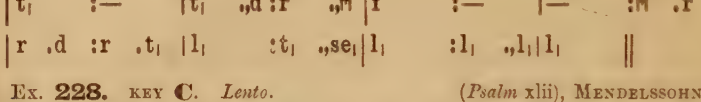
Tone "Se."—The necessity, for the purposes of harmony, of a "leading-note" to **l**, like **t** is to **d**^{1}, has already been explained. The melodic desire for a tone a little step below **l** may be felt by singing the following :—

| | | |

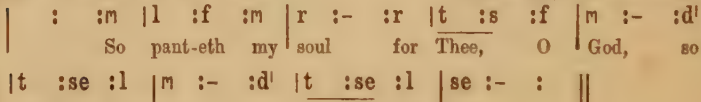
Ex. **227.** ***E minor*** (d = **G**). *Very slow.*
("Eroica" Symphony), BEETHOVEN.



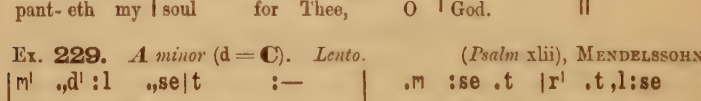
Ex. **228.** KEY **C**. *Lento.* (*Psalm* xlii), MENDELSSOHN.



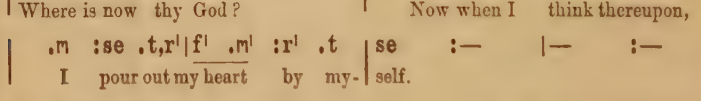
Ex. **229.** ***A minor*** (d = **C**). *Lento.* (*Psalm* xlii), MENDELSSOHN.



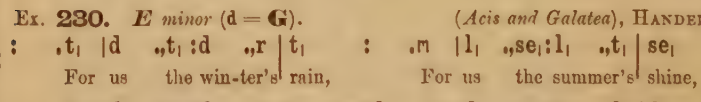
Ex. **230.** ***E minor*** (d = **G**). (*Acis and Galatea*), HANDEL.



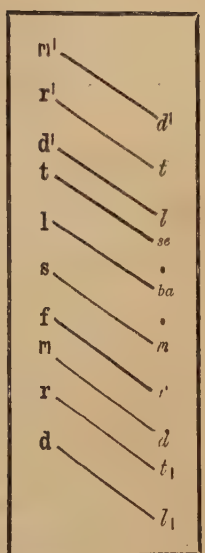
Ex. **231.** ***A minor*** (d = **C**). *Moderato.* (*St. Matthew*), BACH.



Ex. **232.** ***D minor*** (d = **F**). ("The Three Ravens"), 16th Century.


There were three ra - vens sat on a tree, Down a down, hey
down, hey down, They were as black as black could be; With a down.
And one of them said to his mate, "Oh where shall we our
breakfast take," With a down derry, derry, der-ry down, down.

Tone "ba."—The introduction of **se** created an awkward skip between that tone and **f**. To promote smoothness of melody, a new tone is therefore sometimes substituted for **f**. It is named **ba** (pronounced *bay*), and by its use a very close imitation of major phrases can be given. To save space **ba** is occasionally contracted to **b** (see Ex. 238).



Ex. **233.** Sol-fa and Point:—

d' t d' s l t d' :*l se l m ba se l* ‖

s d' t s l t d' :*m l se m ba se l* ‖

d' t r' d' t l s :*l se t l se ba m* ‖

s l t d' t l s :*m ba se l se ba m* ‖

m' r' d' d' t l s :*d' t l l se ba m* ‖

d' m f s l t d' :*l d r m ba se l* ‖

s m d' t l t d' :*m d l se ba se l* ‖

d' l t d' r' t d' :*l ba se l t se l* ‖

Sol-fa and Vocalise:—

Ex. **234.** KEY **G**.

m :r :d | d :t, :d | s, :l, :t, | d :— :— ‖

d :t, :l, | l, :se, :l, | m, :ba, :se, | l, :— :— ‖

l, :se, :ba, | se, :l, :t, | d :t, :l, | t, :d :r ‖

m :l, :r | r :s, :d | t, :m :r | d :— :— ‖

Ex. **235.** *B minor* (d = **D**).

l :— |se :-.m|ba :se |l :— |d' :— |t :-.s|l :t |d' :— ‖

d' :l |t :d' |l :ba |se :l |l :— |d' :-.m|ba :se |l :— ‖

Ex. **236.** *A minor* (d = **C**). (*Israel in Egypt*), HANDEL.

:m .ba|se.l :t .d'|r' :r'.d' |t :— | :se.l |t .d' :r'.m'
Till Thy people pass | o - ver, O Lord, | till Thy people pass

f' :— |m' :— |m' :r'.d' |t :-.t|l ‖
o - ver, | which Thou hast pur - chas- | ed.

Ex. **237.** *E minor* (d = **G**). M. 144. (*Stabat Mater*), Rossini.

| s₁ :- .l₁ | t₁ .s₁ :l₁ .t₁ | d .t₁ :r .d | m :
| A - - - - | - - men,

| m₁ :- .ba₁ | se₁ .m₁ :ba₁ .se₁ | l₁ .se₁ :t₁ .l₁ | d :
| A - - - - | - - men.

Ex. **238.** *A minor* (d = **C**). M. 138. (*St. Paul*), Mendelssohn.

| :m .m | b .se:l .t | m :- .f | r :- .m | d :— | :
| Sing His glo - ry for | ev - - er- | more.

Ex. **239.** *A minor* (d = **C**). M. 84. (*Eli*), Costa.

| d' :t .l | d' :t .l | d' :t .l | se .,ba:m
| So per - se- | cute them | with Thy | tem - pest.

| l |
| ·
| f |
| m |
| r |
| d |
| t₁ |
| l₁ |

Augmented Second, f—se and se—f.—This interval requires considerable practice before the tones can be struck firmly and in good tune. In singing these tones do not think of the distance between them, but remember their mental effects and tendencies—**se** to cling to **l**, and **f** to fall to **m**. Sol-fa:—

Ex. **240.** *A minor* (d = **C**).

[The notes in brackets may be sounded softly the first two or three times of singing the exercise. Afterwards they should be thought of only.]

| l :se | l :— | m :f | m :— | m :l | se :(m) | f :f | m :—

| m :m | f :— | f :l | se:— | m :m | f :(l) | se :se | l :—

Ex. **241.** *D minor* (d = **F**). (Songs without Words), Mendelssohn.

| :m | r :d :t₁ | d :t₁ :l₁ | f :f :f | f :—

| :m | l :— :se | f :— :m | t₁ :r :d | t₁ :—

Ex. **242.** *D minor* (d = **F**). M. 112. (*Song of Miriam*), Schubert.

| : | .m :f | — :f .f | se.se:se.se | l .l :
| By dark - | - ness and horror are they | smitten.

Ex. **243.** *B minor* (d = **D**). *Allegro.* ("The Sisters of the Sea"), Jackson.

| : | l :— | se.f :m .r | d .,t₁:d .r | m .r :d .t₁ | l₁ :l
| Long | may they be the glo - | - - -

| se.l :t .se | l .t :d'.r' | d' :l | se :—
| - - ry | of the sea.

Ex. **244.** ***D minor*** (d = F). M. 100. (*The Seasons*), HAYDN.

: .d :d .d | d„t, :t, .f :f .f | f „m :m :l | .r :s : .d
With pow'r of | produce, with pow'r of | pro - duce bless | the land, the

f : .m,r :m .fe | s „r :r : .f,m | f .se :l „m :m ‖
land with pow'r of | pro - duce, with | pow'r of pro-duce.

Diminished Seventh, f—se, and se,—f.—This interval is found to be rather easier to sing than the Augmented Second of which it is the inversion. Modulator practice of the following kind will render the student confident and accurate in singing Diminished Sevenths:—

l, d m l m d l, f m l, se, l, se, f m m f se, l,

or—

l, se, t, r f m m f r t, se, l, l, se, f m m f se, l,

Ex. **245.** ***E minor*** (d = G).

:l, | se, :l, | m :-.r | d :t, | l, :l, | se, :l, | f :-.m | r :d | t, |
:d | t, :l, | se, :-.f | m :r | d :r | m :f | se, :-.l, | d :t, | l, ‖

Ex. **246.** ***F minor*** (d = A♭). (*Messiah*), HANDEL.

:m | d :f | se, :— | l, :- .t, | d :- .r | m :— ‖
And with His | stripes we are | heal - ed.

Diminished Fourth (se—d') is another difficult interval met with only in the minor mode. In this case both tones should be thought of in relation to l.

Sol-fa:—

Ex. **247.** ***A minor*** (d = C).

l :se | l :d' | d' :l | se :(l) | d' :l | se :l | d' :se | l :— |
l :d' | d' :se | l :l | se : | d' :se | l :m | d' :t | l :— ‖

Ex. **248.** ***B minor*** (d = D). M. 88. *(Song of Miriam)*, SCHUBERT.

l :t :d' | t :l .se :l .t | m :l :se | d'.t :l :
Thou hast led | Thy cho - sen peo - ple. ‖

Ex. **249.** ***A minor*** (d = C). ("Jesu, King of Glory"), BACH.

.m :ba.se :l .se | l .se :d' .t :t .f' | m'.r' :d' :t .l | l :— :— ‖
Hath made me free, hath | made me free from the | law of sin and | death.

Ex. **250.** ***D minor*** (d = F). *Larghetto* (*Samson*), HANDEL.

:l, .se, | d .t, :m .r,d | t, :r .d | r,f.m :r .d | t, :— ‖
Glorious | he - ro, may thy grave | Peace and | honour ev- er have.

Ancient or Historic.	Harmonic.	Melodic.
l	l	l
s	se	se
	·	·
		ba
f	f	·
m	m	m
r	r	r
d	d	d
t_1	t_1	t_1
l_1	l_1	l_1

Minor Scales.—As already stated, two alternative notes have been introduced in the Modern Minor, one (**se**) for harmony's sake, the other (**ba**) for the sake of melody. A minor scale may consequently be written in three ways—(1) The Ancient, or Historic; (2) the Harmonic; (3) the Melodic. These scales should be practised from the modulator and from memory, ascending and descending; also ascending by the Melodic or Harmonic, and descending by the Ancient. The student will notice that the scales differ only in the upper part.

Sol-fa and Vocalise:—

Ex. **251.** ***D minor*** (d = **F**). Scales in combined Tune and Time.

l_1	:-.t_1	d	:r	m	:ba.se	l	:—	l	:s.f	m	:r
d	:-.t_1	l_1	:—	l	:se		:f	m	:-.r	d	:t_1
l_1	:-.t_1	d.r	:m	f.	:se	l	:—	‖			

Minor Scale.	Technical Names.
se	Leading-note
ba, f	Submediant
m	Dominant
r	Subdominant
d	Mediant
t_1	Supertonic
l_1	Tonic

Relative Minor and Major.—The term "Relative Minor" is applied to a passage of music which passes into the minor mode from the major most closely related to it—that is, from **doh** as the tonic to **lah** (the sixth above or third below **doh**) exercising the same function. "Relative Major" is the reverse of this, music of which the tonic changes from **lah** to its related **doh**. All the imitative phrases in Ex. 222, 223, and 242 are instances of changes from major to relative minor, or from minor to relative major. These changes are called MODULATIONS.

The development of the Lah Mode into the Modern Minor key necessitates the recognition of the tone **lah** as a Tonic, and its attendant tones as dominant, mediant, &c. The new functions assumed are therefore as stated in the diagram. The use of the tones in this connection modifies their mental effects as described on p. 31.

doh is no longer the firm restful tone; it has become saddened by the influence of **lah**, and retires into a subordinate position.

soh is not frequently heard; when it occurs immediately after **se** it is gloomy.

me has grown bolder and more assertive as becomes a "dominant."

te does not cling so much to **doh**, and is more free in its movement.

ray is prayerful, or serious. The grave pitch of the tone, which is a komma lower than **ray** when harmonised with **s** and **t**, is naturally used (see page 112).

fah is desolate, and after **ba** extremely stern.

lah now gives a sense of sorrowful rest.

se created to form a leading-note to **lah**, is very similar to **te** in the major, sensitive and piercing.

ba although imitating, in scale position, the weeping **lah** of the major, is not generally sad. As a sharpened tone taking the place of desolate **fah**, its effect is like a "smile through tears."

Transitional Modulation.—When the music changes both its key and its mode, at the same time, some beautiful effects are introduced. The commonest change of this kind is that from the major mode to the relative minor of its first flat key. This originates a new tone, which, when written on the "imperfect" method of notation, is **de**. The **ba** is often used, disguised as **t**. In Ex. 256, the phrase— |**de,r.de,t**$_1$:**de** is really |**se,l.se,ba:se** of the first flat key. This "transitional modulation" is more frequently used in passing than in cadence modulation.

d^1	f
t	m
l	r
se	de
s	d
ba	t$_1$

Ex. **252.** KEY **D**.

}:s |d :-.r|m :s |d^1 :t.l|s :f |m :-.f|s :l |f :m |r {

f. **G**.

E minor. **D**.t.

}:r$_1$ |se$_1$:-.l$_1$|t$_1$:m$_1$ |d :-.t$_1$|l$_1$:^{1}$_1$r|m :-.l|s :d |m :r |d ||

(or r |de :-.r |m :l$_1$ |f :-.m |r :r)

Ex. **253.** KEY **G**. *Con moto.* ("Say in that land"), HENRY SMART.

:r | t$_1$:f | m :r | d :r | m :fe | l :— :s |
When | all that's mor - tal | rest - eth in its | home,

f.**C**. *A minor.* **G**.t.

:^{f}d^1 | t :se | l :m | m :- .f | m :l | ^{r}s$_1$:l$_1$ | t$_1$ |
Shall | friends at hea - ven's | por - tal | Beck-on us

:d | m :r | s :l | d :m | — :r | d :— | — :— ||
to | come, beck - on | us to | come.

Ex. **254.** KEY **F**. (*Rosamunde*), SCHUBERT.

|m :m.m|d :d |d.t$_1$:d.r|s$_1$:— |m :m .m|l$_1$:l$_1$ |l$_1$.r:r.de|r :m.f|

|m :m.m|d :d |d.t$_1$:d.r|s$_1$:— |m :t$_1$.t$_1$|d.s:m.d|l$_1$:t$_1$ |d :— ||

Ex. **255.** KEY **B**. *Allegro moderato.* (Unfinished Symphony), SCHUBERT.

|d :s$_1$:- .d |t$_1$.,d:r :- .d |t$_1$.,d:r .s$_1$:l$_1$ .t$_1$ |d :s$_1$:— |

|d :s$_1$:- .d |de .,r:m :- .r |de .,r:m .l$_1$:t$_1$.,de|r :l$_1$:-.de|

|r :s$_1$:l$_1$ .t$_1$ |d :— :— ||

Ex. **256.** KEY **A**. M. 104. (*The Seasons*), HAYDN.

:l$_1$ | r,m.r,de:r .f | s :m | de,r.de,t$_1$:de .m | f .m |
Let | shouts

:r .d | t$_1$:r | — :d .t$_1$ | l$_1$:l$_1$ | r :- .t$_1$ | s$_1$:s$_1$ | d |
of | joy re - sound | Thy | name, re - sound

:- .l$_1$ | f$_1$:f$_1$ | m$_1$:fe$_1$ | s$_1$:— | ||
Thy | name throughout the | world.

s	d^1
fe	t
f	
m	l
re	se
r	
de	ba
d	

Another, though not so frequent a transitional modulation, is that from the major to the relative minor of the first sharp key. This originates another new tone which, in the imperfect method, is **re**. The **ba**, in this case, is rarely used, but in passing modulation it would be **de**. The **m re de re m** in Ex. 259 is therefore **l se ba se l** of the first sharp key. The transitional modulation of the first remove—minor to major—is more common.

Ex. **257.** KEY **D.** *Alla marcia.* ("The Troubadour"), LESLIE.

m :m .,m	re :m	s :- .f	m :m	f :m	l :s
Glowing with love on		fire for fame A		trou - ba - dour that	

A.t.
F♯ minor.

f :m	r .r :- .r	ᵐl₁ :l₁	se₁ :l₁	t₁ :d	r :t₁
hat - ed sor-row Be-		neath his la - dy's		win - dow came, And	

d .,r:m .,f	r :r	d :- .m,r	d : ‖
thus he sang his last good		mor - row.	

Ex. **258.** (*Elijah*), MENDELSSOHN.

KEY **E.** M. 63. **B.t.**
G♯ minor.

d' :s .,s	f .,m:m	ᵐl₁ :l₁.l₁	l₁ :se₁	d :d	- .t₁:l₁.se₁
Lord God of Abraham,		oh show to all this		peo - ple that I have	

m :m	r :—	- .t₁:d .l₁	s₁ :s₁	s₁ ‖
done these things		according to Thy		word. ‖

Ex. **259.** KEY **G.** *Con moto moderato.* (*Lohengrin*), WAGNER.

m :m .f	s :- .m	s .fe :f .r	m :—
Birds are pro- claim - ing		Na - ture's de - light,	

m :m .fe	s :- .f	m :m,re.de,re	m :- .s₁
Sweet things a - round us		glad - ness in - vite,	

s₁ :d .,d	d :- .	s₁ :r .,t₁	d :— ‖
Joy to the brave!		Joy to the fair!	

Ex. **260.** KEY **D.** *Allegro non troppo.* ("Ring out, ye bells"), LESLIE.

: .d	m :l	s :-.m	d.t₁:d.r	m :-.m	m :fe	s :fe	m :—	— ‖
Ring	out, ye bells, high		o - ver head, In		mer-ry round-e-		lay.	

Ex. **261.** KEY **F.** Twice. *Allegro moderato.* (*Loreley*), MENDELSSOHN.

:l	s :- :m	d :- :r	m :- :d	l₁ :- :	m :- :re	m :- :fe	s :- :-	:
And	whence come ye? From		Bo - den-see		Some from loft - y		steeps	

:fe	s :- :-	: :fe	m :- :-	re:- :-	m :- :-	- :- :-	- :- :	: ‖
and	deeps Where		win - ter		sleeps.			

TIME.

Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time—changing a *weak* pulse or weak part of pulse into a *strong* one and the immediately *following* strong pulse or part of a pulse into a *weak* one. Its effect in time is like that of a discord in tune. It is a contradiction of the usual and expected. Both the discord and the syncopation should be boldly attacked and firmly held by the voice—just as one grasps a stinging nettle to master it. Insufficient definitions of syncopation have led many singers to strike the new accent, indeed, but also to retain the original strong accent on the immediately following pulse. This common misunderstanding entirely destroys the intended effect. In Ex. 262 the first line shows how syncopations are commonly written, and the second line shows the real alteration of accent which they create and the manner in which they should be sung.

The following exercises should be taataid, monotoned to *laa*, solfaad, vocalised, and sung to words where printed.

Ex. **262.** *Slowly—and quickly.*

| d :d | d :d | — :d | d :d | — :— | d :d | d :— ‖

| d :d | d | d :— :d | d | d :— :— | d :d | d :— ‖

Ex. **263.** KEY **C.**

| d :r | m :s | — :l | s :d' | — :— | r' :t | d' :— ‖

Ex. **264.** *Slowly—and quickly.*

| d :d | d :d | d.d :d.d | d.d :-.d | d.d :-.d | d :d | d :— ‖

Ex. **265.** KEY **C.**

| m :f | s :m | d'.t :d'.l | s.m :-.s | f.r :-.f | m :r | d :— ‖

Ex. **266.** KEY **F.** (*Christmas Oratorio*), BACH.

| d :r .m :f | — :m .r :d .t$_l$ | l$_l$:t$_l$ .d :r | s$_l$:l$_l$ .t$_l$:d

| — :r .m :f | — :m :l | r :s :s$_l$ | d :— :— ‖

Ex. **267.** KEY **D**. *Allegro moderato.* *(Messiah)*, HANDEL.

d :- .r | m .f :s .r | m .d :l | — :s | d :f | — :m |
A - - | - men, A - | - - |

l :- .l | t .s :d' | — :t | d' :— ‖
- men, A - | - men.

Ex. **268.** KEY **D**. *(Christmas Oratorio)*, BACH.

m :l | — :s .f | m :d' | — :t .l | s :s | — :f .m |
Glo - - ry to | God, Glo - ry to | God, Glo - -

r .s :- .f,m | l :s | — :- .f,m | r :d .d | f :f .s | m :- .f,s |
- - | - - | ry to | God in the high -

l :- .s,f | m .d' :- .t | d' ‖
- - | est.

Ex. **269.** KEY **F**. *A tempo ordinario.* *(Messiah)*, HANDEL.

: .l | s .s :d' | - .d' :t | -.l,s :l | -.s,fe :s | -.f,m :f |
He is the King | of Glo - - | - - - -

— :s .f | m :- .r | r :— | m : ‖
- ry, the King of | Glo - ry.

Ex. **270.** KEY **C**. M. 80. ("O snatch me swift"), DR. CALLCOTT.

.d,r :m .f | s :— | — :f | — :m | — :r | - .r :d .m |
Let ocean rage, | rage, rage, | rage, let storms in-

r :- .r | d : ‖
dig - nant roar.

Ex. **271.** KEY **D**. *Andante.* *(Stabat Mater)*, ROSSINI.

.m :- .f | - .re :- .m | - .m :- .f | - .fe :- .s | s :s |
Bless - ed | be Thy | name, Thy | ho - ly | name, O
(*saa*tai aatai | aatai aatai, | aatai aatai, &c.

s :d' | l :- .,s | d : ‖
Lord, for | ev - er- | more.

Ex. **272.** KEY **C**. *Andante.* *(Creation)*, HAYDN.

:s | d' :- :- |- :l :f | m :f :r | d .m :- .s :- .t

Here | shoots the | heal - ing plant.

|- .d':- .t :l .s |f :-,s.m,f:r,m.d,r| t, : .r,m:s,f.m,r|d .m :- .s :- .t

|- .d':- .m',r':d',t.l,s|f : .l,s:f,m.r,d| t, : .r,m:f,s.f,s|f :m ||

Ex. **273.** KEY **A**. *Andante larghetto.* *(Jephtha)*, HANDEL.

:l, .l, |t, ,,r :t, ,,t, | d ,,s, :d ,,r, | r,f,-,l,:-,s,.-,f,

There, like you, for ev - er | reign for ev - er reign,

(ta fa e fe -a fa e fe)

m,s,f,l,:s,t,.l,d|t,r,d ,m:r ,f.m ,s| f :- .m ,r|m .t, :d

There, like you for ev -

|- .t,l,:t, ,,t, |d :

- - er reign. ||

The constant use of the time-names will generally enable the student to master the above syncopations as regards the time. If he finds a difficulty in combining the tune with the time, he may overcome it by at first repeating the name of the note instead of holding the continuation; thus for Ex. 272 he would sing:—

|d .m :m .s :s .t | t .d':d' .t :l .s &c.,

plant - - | - - - .

and in Ex. 273—

|r,f,.f,l,:l,s,.s,f,| m,s, &c.

reign - - | .

In vocal music it is not every note that has the *appearance* of a syncopation that must be so treated. The words have first to be looked to, and if the note struck upon a weak pulse or part of a pulse and carried through a stronger is an unaccented syllable, the accent proper to the word must ordinarily be given. In the following example the words "intruder," "pillows," "zephyrs," "breathing" would sound very ugly with the accent on the last syllable, and there can be no doubt that Handel did not intend the notes given to them to be syncopated. The one unmistakable syncopation is at the word "nightingale."

Ex. **274.** KEY **F.** *Allegro.* (*Solomon*), HANDEL.

: .d | s.s :- .d' | d'.t :- .l | s.l :f | m : .d | s.s :- .d' | d'.t :-.l |
May no rash in-truder dis- turb their soft hours. To form fragrant pillows a-

C.t.

| s :f .s | m : .f | r .r :- .m | d .d :- .d | f :m .f | r .r:s:d' |
rise, O ye flow'rs, Ye zephyrs soft breathing, their slumbers prolong, While night-

| -.r',d':t,d'.r',t | d'.s :-.d' | d' :t .t | d' : ‖
in - gales lull them to sleep with their song.

Ex. **275.** KEY **D.** ALEXANDER LEE.

| m :m | m.r:m.f | l.s:— | s :fe.s | d' :t | l :t | d' :s | — : ‖
Meet me in the willow glen When the sil- ver moon is beaming.

See also Ex. 153 and 154.

Silent quarter pulses are named, like other silences, by substituting the letter *s* for the t or the f of the struck-note name. In notation they are indicated by a vacant space among the pulse divisions.

tafatefe
*sa*fatefe
ta*sa*tefe
tafa*se*fe
tafate*se*

276. KEY **D.**

| d :d .d | ,d.d ,d:d .d | ,d.d ,d :d .d | d :— ‖
sa fa ta fe

| d :m .m | ,s.s ,s:d' .d' | ,d'.d',d':s .m | d :— ‖

| d :m .s | ,f.m ,r:d .t, | ,t,.d ,r:m .r | d :— ‖

Ex. **277.** KEY **C.**

| d .d :d ,d.d ,d | d, .d ,d:d .d | d, .d ,d:d .d | d :d ‖
ta *sa* te fe

| d' .t :l ,s.f ,m | r, .d,t,:d .r | m, .f ,s:l .t | r' :d' ‖

Ex. **278.** KEY **G.**

| d .d :d .d | d,d. ,d:d .d | d .d :d,d. ,d | d :— ‖
ta fa *se* fe

| m .s :f .r | m,r. ,d:t, .s, | d .m :s,f. ,r | d :— ‖

Ex. **279.** KEY **F.**

| d :d .d | d,d.d, :d,d.d, | d,d.d, :d .d | d :— ‖

ta fa te *se*

| s, :d .m | s,l.s, :f,s.f, | m,f.m, :r .s | d :— ‖

Ex. **280.** *D minor* (d = **F**). *A tempo ordinario.* (*Acis and Galatea*), HANDEL.

| ,m .r ,m :d ,f .m ,f | t, ,r .d ,r :t, ,m .r ,m | l, ,l :l ,l .l ,l |

Behold the monster Poly- | pheme, behold the monster Polypheme, the monster Poly-

| l,s . ,s :s ,s .s ,s | s ,f . ,f :f ,f .f ,f | f ,m . ,m :m .l |

pheme, the monster Poly-pheme, the monster Poly- | pheme, be- hold the

| l .t :se ,l | l ,m .r ,m :d .l, ‖

mon - ster Po - ly- | pheme, behold the mon - ster.

Sixths of Pulses.— The time-name for this division is tafatefetifi. There is no special notational mark for sixths of pulses, excepting when one of the sixths is a silence, then a cypher is used to represent it (see p. 120); in other cases, two notes are placed in third-of-pulse spaces.

taa
taataitee
tafatefetifi
taafetee
taa(ai)tifi

thirds. sixths.

| d ,d ,d :dd ,dd ,dd ‖

Sixths are rarely met with excepting in quick six-pulse, nine-pulse, or twelve-pulse measure, when they are written as half-pulses. The two following lines are identical in effect.

M. 72, twice.

| d :- :- | d :d :d | d,d:d,d:d,d | d :- :- ‖

M. 72.

| d :d ,d ,d | d d ,d d ,d d :d ‖

Taatai, Sol-fa, &c.

Ex. **281.** KEY **F.** M. 72, twice.

| d :d :d | d ,d :d ,d :d ,d | d :d :d | d ,d :d ,d :d ,d |

| d :d :d | d ,d :d ,d :d ,d | d :d :d | d :- :- ‖

m	:f	:s	s .l	:s .f	:m .r	d	:r	:m	f .s	:f .m	:r .d
t_1	:d	:r	m .f	:m .r	:d .t_1	l_1	:r	:t_1	d	:-	:-

Ex. **282.** KEY **D**. M. 84, twice. (Sixths in various parts of the beat.)

d	:d .d	:d .d	d	:d	:d	d	:d .d	:d .d	d	:d	:d
taa	tefe	tifi	taa	tai	tee						
d .d	:d	:d	d .d	:d .d	:d	d	:d	:d .d	d	:-	:-
tafa	tai	tee	tafa	tefe	tee	taa	tai	tifi	taa		
s	:s .l	:s .l	s	:m	:d	f	:f .s	:f .s	f	:r	:t_1
m .r	:m	:m	f .m	:f .s	:l	s	:s	:l .t	d^1	:-	:-

Ex. **283.** KEY **E**. Twice. *Allegro.* *(Judas Maccabæus)*, HANDEL.

d^1	:t	:l	s	:d	:	l	:s	:f	d^1	:d	:	:	m	:d	f	:m.r	:d.t_1
Jus-	tice	with	cour-	age,		Jus-	tice	with	cour-	age			is	a	thou-	sand	
s	:f.m	:r.d	l	:s.f	:m.r	d^1	:s	:l	m	:-	:⌒	r	:⌒	:d	d	:-	:-
men,	is	a	thou-	sand	men,	is	a		thou	-	-			sand	men.		

Taafetee.—By far the most common use of the sixth of a beat is in the rhythm taafetee in quick six-pulse measure.

d	:d	:d	d	:d.d:d	d	:-.d:d	d	:-	:-
					taa	fe tee			

In two-pulse measure this would appear as

d	,d	,d	:d	,d d ,d	d	,- d ,d	:d

Taatai, Sol-fa, &c.

Ex. **284.** KEY **C**. M. 96, twice.

:d	d	:d	:d	d	:d	:d	d	:- .d	:d	d	:-
							taa	fe tee			
:d	d	:- .d	:d	d	:d	:d	d	:- .d	:d	d	:-
:m	s	:f	:m	l	:s	:f	m	:- .r	:d	r	:-
:m	f	:- .s	:l	s	:d^1	:l	s	:- .f	:r	d	:-

Ex. 285. KEY **D**. M. 69, twice. ("The Huge Globe"), BISHOP.

:d | d :- :d | d :-.r:d | d :- :d' | s :- :- | s :-.l:s | s :-.l:s |
The | huge, huge globe has e- | nough to do, | Roll-ing and bowl-ing a-

A.t.

s :m :d | r :- : | d :-.r:d | d :-.r:d | d :- :d' | s :- :sd |
round the sun, | Spinning a - bout on its | ax - is too, | Till

d :-.r:d | t$_1$:l$_1$:s$_1$ | d :- :d | d :- :d | f :-.s:f | f :m :r |
men on the sur-face look | won - drous blue, | Till | men on the sur-face look

m :- :m | m :m :r | d :-.r:d | d :- :d | r :- :- | - :s$_1$:s$_1$ | f$_1$:-.s$_1$:f$_1$ |
won-drous blue At the | whir-li-gig risks they | run, | At the | whir-li-gig,

f :-.m:f | t$_1$:- :f | m :-.r:d | f$_1$:- : | s$_1$:- :- | d :- :- | - :- : ‖
whir-li-gig | risks they run, at the | risks | they | run.

Taatifi.—This division of the beat is frequently found in quick six-pulse measure, being substituted for taafetee when two short unaccented syllables are wanted at the end of the beat.

d :d :d | d :- :d | d :- :d.d | d :- :- ‖
taa - tifi

d ,d ,d | d :d ,- ,d | d ,- ,d | d :d ‖

Ex. 286. KEY **D**. M. 84, twice.

d :d :d | d :- :d | d :- :d.d | d :- :d.d |
taa - tifi

d :d :d | d :- :d.d | d :- :- | d :- :- ‖

d :m :s | d' :- :t | l :- :s.f | m :- :f.s |

l :t :d' | s :- :f.m | r :- :- | d :- :- ‖

Students whose ears for rhythm are not good must take great care to secure accuracy in the alternation of taatefe and taatifi.

Ex. 287. KEY **F**. M. 72, twice.

m :- :- | s :- :- | r :- .m :r | f :- :- |

d :- .r :d | m :- :r.d | t$_1$:- :- | - :- :- |
taa fe tee taa tifi

| l, :- .t, :d | t, :- .d :r | d :- .r :m | f :- :m .r |

| s :m :d | f :- :r .t, | d :- :- | :- :- :- ‖

Ex. 288. KEY **C**. Twice. *Allegretto.* Old English Song.

| :d | d :-.r :d | d' :- :d' | r' :-.d' :t | l :- :s.s | s :-.l :s | s :- |
| Come, | lass - es and lads, | get | leave of your dads, And a- | | way to the May - | |

| :m | s :- :- | :- :- :m | m :- :l | l :-.se :l | *cres.* m :- :l | l :- |
| pole | hie, | For | ev - 'ry fair | has a | sweet - heart there, | |

| :l.t | d' :-.t :l | t :- :se | l :- :- | :- :- :s | *cres.* s :-.l :s | d' :- |
| And the | fid - dler's stand - ing | | by, | For | Wil- ly shall dance | |

| :t | l :- :- | :- :- :l | l :-.t :l | *cres.* r' :- :d' | t :- :- | :- :- |
| with | Jane, | And | John-ny has got | his | Joan, | |

| :r' | *f* m' :- :d' | r' :- :t | d' :-.t :l | s :- :m | *p* s :-.l :t | d' :- |
| To | trip it, trip | it, | trip it, | trip it, | trip it up | |

| :m | r :- :- | :- :- *f* :r' | m' :- :d' | r' :- :t | d' :-.t :l | s :- |
| and | down, | To | trip it, | trip it, | trip it, | trip |

| *p* :m | *cres.* f :-.s :l | s :- :t | d' :- :- | :- :- ‖ |
| it, | Trip it up | and | down. | |

Ex. 289. KEY **E**. Twice. *Allegretto con spirito.* Scotch Song.

| : : | : :m.f | s :-.l :s | s :l :s | d' :t :l | s :- :s.f |
| | To the | Lords of Convention 'twas | Claverhouse spoke, "Ere the | | |

| m :s :s, | m :s :s, | r :-.r :r | r :- :m.f | s :-.l :s | s :l :s |
| king's crown go down there are | | crowns to be | broke; Then | each Ca-va-lier who loves | |

| d' :t :l | s :- :s.f | m :s :s, | r.s :- :s, | d.d :- :d | d :- ‖ |
| hon-our and me, Let him | | fol - low the bonnets of | | bonnie Dundee." | |

Nine-pulse measure is mostly counted by three beats to the measure, when it has the effect of three-pulse measure with triplets.

Ex. **290.** KEY **F**. Beating three times.

| d :r :m | f :- :m | r :- :d | m :- :- | r :- :- | d :- :- ‖

| d ,r ,m :f ⌐ ,m :r ⌐ ,d | m :r :d ‖

Ex. **291.** KEY **G**. Thrice. ("Come, live with me"), STERNDALE BENNETT.

| s_1 :m :d | s :- :- | :- :m | d :- :f | m :- :- | r :- :s_1 |
Come, live with me, and be my love, And

| d :- :s_1 | l_1 :- :- | :- :d | t_1 :l_1 :s_1 | m :- :- | :- :s_1 |
we will all the plea - sures prove, That

| d :- :m | s :- :- | :- :d | s :- :f | m :- :- | r :- :r |
hill and val - - - ley, dale and field, That

D.t.

| s :- :r | df :- :- | m :- : | d' :- :s | f :- :- | m :- :d' |
hill and val - ley, dale and field, And

| r :- :m | f :- :- | :- :m | f :- :m | r :- :- | d :- : ‖
all the crag - - - gy moun - tains yield.

Twelve-pulse measure in a similar way is counted by four beats.

Ex. **292.** KEY **E**.

| d :- :t_1 | l_1:- :t_1 | d :r :m | f :s :l | s :- :m | f :- :r | d :- :- | :- :- ‖

| d ⌐ ,t_1 :l_1 ⌐ ,t_1 | d ,r ,m :f ,s ,l | s ⌐ ,m :f ⌐ ,r | d :— ‖

Ex. **293.** KEY **D**. Beating four times. (*Acis and Galatea*), HANDEL.

| : :s | s :f :s | l :s :f | s :- :- | : :s | s :f :s | l :s :f |
What joys I feel, What charms I

| s :-:- | : : | m :-:r | m :-:f | s :-:l | s:-:f | m :-:- | r:-:- | d :-:- | : : ‖
see, Happy, hap-py, hap - py, hap - py we.

Intermediate Certificate of the Tonic Sol-fa College.—Students should now obtain particulars of this certificate and make arrangements for an examination.

SIXTH STEP.

TUNE.

Two Removes.—Transitions to the first sharp key or to the first flat key (pp. 47-50) are transitions of *one remove*. But the music often passes over the key of the first remove to the key of *its* first remove; this we call a transition of *two removes*. The student will notice that the second *sharp* key raises the key tone, and with it the whole music, a major second—that it blots out **f** and **d** of the old key, and introduces in their place **m** and **t** of the new key as marked in the signature, and that, of the two distinguishing tones, **t** is the more important because it distinguishes the *second* sharp remove from the *first*. The second *flat* key depresses the key tone, and with it the whole music, a major second; it blots out the tones (which the sharp remove introduced) **t** and **m**, and it introduces for the new key the tones (which the sharp remove blotted out) **d** and **f**, and that of these two distinguishing tones, the **f** is the more important as distinguishing the second flat remove from the first.

m	*l*	r'	*s*	d'
				t
r	*s*	d'	*f*	
		t	*m*	l
d	*f*			
t_1	*m*	l	*r*	s
l_1	*r*	s	*d*	f
			t_1	m
s_1	*d*	f		
	t_1	m (ma)	l_1	r
f_1				
m_1	l_1	r	s_1	d
				t_1
r_1	s_1	d	f_1	
		t_1	m_1	l_1
d_1	f_1			

These physical facts will prepare the mind for observing in the exercises which follow—that the second sharp remove, with its raised **d** and its effective **t**, is even more expressive of rising emotion than the first sharp key; that the second flat remove, with its depressed **d** and its effective **f**, is even more expressive of seriousness and depression than the first flat remove. A transition of two removes from the principal key (a principal transition) is seldom used except for imitation and sequence.

Ex. **294.** KEY **A**. *Allegro.* Twice. ("Hunting Song"), BENEDICT.

p :t$_1$:t$_1$	t$_1$:l$_1$:t$_1$	d :t$_1$:d	r :d :r	m :m :r
From the	burst at the cov - er, till		set of sun, From the	
B.t.m. *cres.*				**C♯**.t.m.
det$_1$:l$_1$:t$_1$	d :t$_1$:d	r :d :r	m :m :r	det :l :t
burst at the cov - er,	till		set of sun, When the	red fox
		d.f.**B**.		*ff*
d^1 :t :d^1	r^1 :d^1 :r^1	m^{ta}f :m :f	fe :- :-	fe :- :fe
dies, and the	day is	done, he	dies,	and the
l :- :-	s :- :m	s :- :-	f :- :r	d :- : ‖
day,	the	day	is	done.

Ex. **295.** *A minor* (d = **C**).

RECIT. *(Hear my Prayer)*, MENDELSSOHN.

.m :se .t	r^1 „r^1 :r^1	- .r^1 :m^1 .t	r^1 :de^1
My heart is	sore - ly pained	with-in my	breast,
f.**F**.			
.m^{ta}t :t .r	f „f :f	- .f :f .m	s :- .
My soul with death - ly	ter -	- ror is op -	pressed,
d.f.**E♭**.			**F**.t.m.
dr :r .m	f „f :m,r.se,l	l :	.^{ta}s s .r :r .m
Trem - bling and fear-fulness upon me		fall,	With hor - ror o - ver
f :r^1	— :t „l	se ‖	
whelm'd, Lord,		hear me	call.

Ex. **296.**

E minor (d = **G**). *Andante con espressione.* ("The wolf"), W. SHIELD.

l$_1$:- .l$_1$ l$_1$:d	t$_1$:l$_1$	t$_1$:—	l$_1$:- .l$_1$ l$_1$:d
While the wolf, in	night - ly	prowl,	Bays the moon with
			A.t.m.
t$_1$:l$_1$	m$_1$:—	— :—	:	^{ta}r.d :t$_1$ .l$_1$ s$_1$:s$_1$
hid - eous	howl;			While the wolf, in
		B.t.m.		
s$_1$:f$_1$	m$_1$:—	^{ta}r.d :t$_1$ .l$_1$	s$_1$:s$_1$	s$_1$:f$_1$	m$_1$:—
night-ly	prowl,	Bays the moon with		hid - eous	howl;
f.**E**.					
C♯ minor.					
^{ta}t.l :se.f	m :- .m	m :r	d :	d .t$_1$:d .l$_1$	r .d :r .t$_1$
While the wolf,	in	night-ly	prowl,	Bays
			ritard.	
m .r :m .d	f .m :f .r	se.ba:se.m	l :f	r :m	l$_1$:— ‖
			the moon with	hid - eous	howl.

A transition of two removes from a subordinate (not principal) key of the piece is not uncommon, and if the transition is from the

key of the dominant to that of the subdominant, or *vice versa*, it is generally quite easy to sing. This kind of "oscillation" across the original key keeps that key in mind, and lessens the violent effect of the two removes.

Ex. **297.** KEY **G**. *(Paradise and the Peri)*, SCHUMANN.

s	:f	.m	r .m	:d	.m	s,	:s,		s,	:—	
Bring	we	the	blos -	soms	of	E	-	den's	bow'rs,		
						D.t.					
s, .l,	:t,	.m	d .r	:m	.l	sd' .t	:l	.t	d'	:d	
Fra -	grant	with	love	and		ra -	diant	with	beau -	ty;	
d.f.**C**.											
fs .l	:t	.m'	d'	:s		s .l	:t	.m'	d'	:s	
Let	us	a -	dore	him,		Bend -	ing	be -	fore	him.	
G.t.											
m'l	:s		f	:m		r	:r	.r	m	:—	
Source	of		life	and		joy	quick-en'd		hours.		

Three Removes.—Transitions of three removes are chiefly those of three *flat* removes with modulation to the *minor*, or of three *sharp* removes with modulation to the *major*. Such transitional modulations are called "Tonic Minor" when the **d** becomes **l**, and "Tonic Major" when the **l** becomes **d**. In these cases the similarity in interval of the upper part of the two modes (**m ba se l** and **s l t d'**) assists the ear in passing over from one key into the other, especially if that form of the minor mode containing **ba** is used. The third flat remove is the more difficult to sing, simply because the minor mode into which it enters is itself artificial and difficult. The third sharp remove is the less difficult, because our ears have become more accustomed to the major mode into which it enters. The *Physical Changes*, therefore, made in three removes, vary with the varying use of **ba** and **se**. They may be greater or smaller than those of two removes. The *Mental Effects* are obvious, for a modulation from major to minor and a flat remove together naturally produce a gloomy depression of feeling, and a modulation from minor to major combines with a sharp remove to produce a strange kind of excitement.

r'	s	d'	f'										
		t	m'	l	r'	s							
d'	f												
t	m	l	r'	s	d'	f							
					t	m							
l	r	s	d'	f									
se			t	m	l	r							
s	d	f											
ba	t,	m	l	r	s	d							
f			la			t,							
m	l,	r	s	d	f								
			ba	t,	m	l,							
r	s,	d	f										
		t,	m	l,	r	s,							
			ma										
d	f,												
t,	m,	l,	r	s,	d	f,							
						t,	m,						
l,	r,	s,	d	f,									
se,			t,	m,	l,	r,							
s,	d,	f,											
ba,	t,	m,	l,	r,	s,	d,							

Ex. **298.** KEY **C**. *(Ode on St Cecilia's Day)*, HANDEL.

:	t :—	r' :—	t :—	s :—	d' :—	d' :—	r' :m'
	And	sung	the	great	Cre -	a -	tor's

f' :—	— :r'	t :—	d' :—	d' :—	t :-.d'	d' :—	— :—
praise	to	all	the	blessed	a-	bove,	

s.d.f. **E♭**. *C minor.*

:	d'l :—	l :—	t :—	d' :—	l :—	f :—	— :m
	So	when	the	last	and	dread	- ful

m :—	— :—	:	d' :—	d' :—	m'.r':d'	s :—	— :m
hour		This		crumb -	ling	pa -	geant

l :r'	t :—	d' :—	— :—
shall	de -	vour.	

p Ex. **299.** KEY **A♭**. *(Stabat Mater)*, ROSSINI.

d :—	—	:m ,,f	s :—	—	:m ,,d	d' :—	—	:d ,,l
Cu	-	jus	a	-	ni -	mam		ge -
Lord,		*vouch-*	*safe*		*Thy*	*lov*	-	*ing*

s :—	—	:s, ,,s	f :—	—	:s, ,,f	m :—	—	:l, ,,m
men	-	tem	con		tris -	tan	-	tem
kind	-	*ness,*	*hear*		*me*	*in*		*my*

s.d.f. **C♭**. *A♭ minor.*

r :—	—	:s, ,,r	d :—	d . :	r't :—	—	:d' ,,l
et		do -	len -	tem	per		tran -
sup	-	*pli -*	*ca -*	*tion,*	*and*		*con -*

f

se :—	—	:l ,,d'	m' :—	m' :—	m'. :m'	*ba'*	*:se'*
si	-	vit	gla -	di -	us.		
sid	-	*er*	*my*	*dis*	*tress.*		

ff **A♭**.t.m.l.

d :—	—	:m ,,f	s :—	—	:m ,,d	d' :—	—	:d ,,la
Cu	-	jus	a	-	ni -	mam		ge -
Lord,		*vouch-*	*safe*		*Thy*	*lov*	-	*ing*

s :—	—	:s, ,,s	f :—	—	:s, ,,f	m :—	—	:l, ,,m
men	-	tem	con	-	tris -	tan	-	tem
kind	-	*ness,*	*hear*		*me*	*in*		*my*

r :—	—	:s, ,,r	d .d
et		do -	len-tem.
sup	-	*pli -*	*ca - tion.*

(*Hear my Prayer*), MENDELSSOHN.

Ex. **300.** KEY **G**. s.d.f.**B**♭. *G minor.*

: .s |d¹ .m :f .fe |s :s | .r :f .m |d : .ʳt₁ :
Thyself from my pe- ti - tion do not hide! Take

cres. f.**E**♭. *sf*

|d .₁m :m | .m :l₁ .t₁ |d .l₁ :d .m |¹m¹ .₁r¹ :d¹ | .s :d .r |
heed to me! Hear how in pray'r I mourn to Thee! Hear how in

F.t.m. *D minor.*

|m .s :- .d¹ |ᵗl .₁se:se | .se:l .t |d¹ .t :l .t |l .₁se:se |
pray'r I mourn to Thee, Hear how in pray'r I mourn to Thee!

pp

| .l :f .re|m :— | .d¹ :l .re|m : .t₁ |d .de:r .m |
Take heed to me, Take heed to me! Without Thee all is

|f :— |- .f :m .ta|l :— |- .se:s .s |fe :f |
dark, I have no guide, I have no guide, no

f.**B**♭.

pp *cres.* *G minor.* *cres.*

|m :- .m |f .ma:r .d |t₁ .ᶠd:t₁ .l₁ |se₁. :m |— :re .re |
guide; with- out Thee all is dark, I have no guide, I have no

sf **G**.t.m.l.

|l :- .re|ᵐs :d | r :s₁ .s₁ |l₁ .t₁ :d .m |s :- . ‖
guide; hear my pray'r, O God, incline Thine ear!

Ex. **301.** KEY **C**. ("The stout-limbed oak"), DANBY.

|d¹ :d¹ .₁d¹ |d¹ :f¹ |m¹ :d¹ |d¹ :f¹ |m¹ :- .m¹ |r¹ :r¹ |
And tho' as-sail'd with e - qual force The roar - ing tem - pest

s.d.f.**E**♭. *C minor.*

|d¹ :- .t ,l |t :t |d¹l .s :f .m |f ,m.r ,d:r ,d.t₁,l₁ |
still it braves, The roar - ing tempest still it

C.t.m.l.

|ᵐs :— |— :r¹ |m¹ :m¹ |m¹ :r¹ |d¹ :— |t :— |d¹ :— ‖
braves, The roar- ing tem - pest still it braves.

Ex. **302.** ***E minor*** (d = **G**). ("Take thy banner"), JAMES COWARD.

:f ,m | r ,d :t$_1$:l$_1$ | se$_1$:— :se$_1$,l$_1$ | t$_1$,d :r :re
When the | spear in con - flict | shakes, And the | strong lance shiv'ring

E.t.m.l.

m :— :m$_1$,s$_1$,s$_1$ | d :d :d ,m | s :— :— | m :— :—
breaks, Take thy | ban - ner, take thy | ban - | ner.

Brief transitional modulations to the third flat key may be written in the imperfect method with the use of the chromatic tones **ma** and **la** (pronounced maw and law).

Ex. **303.** KEY **C**. (*St. Paul*), MENDELSSHON.

d^1 :r^1 ,m^1 | f^1 ,m^1 :r^1 ,d^1 | s^1 :— | — : .s
Be thou faithful un - to | death, and

d^1 ,ma^1:ma^1,r^1.r^1,d^1 | d^1,t .s^1 :- ,m^1.r^1,d^1 | t .d^1 :m^1 ,r^1 | d^1 .
I will give to thee, give to | thee a crown of life.

Ex. **304.** KEY **A**. (*Elijah*), MENDELSSOHN.

:l$_1$.t$_1$ | d :t$_1$ .l$_1$ | f :— | f :- .s | m :— | — :m
For the chil - dren of | Is - ra - | el have

ma :— | ma :d | t$_1$.t$_1$:r | : | ma :— | ma :d
brok - en Thy | covenant, | brok - en Thy

t$_1$.t$_1$:r | :d | ma :— | r :- .d | t$_1$:— | d :—
covenant and | slain Thy | pro - phets,

f$_1$:f$_1$ | s$_1$:- .s$_1$ | d$_1$:—
slain them with the | sword.

Ex. **305.** KEY **A**. (*Redemption*), GOUNOD.

:r | d :- ,t$_1$ | t$_1$. :m | r :- ,d | d .
O come to Me, O | come to Me,

:s | s :r ,r | ma :r ,d | ma :— | —
all ye that are sad and that | weep.

Ex. **306.** KEY **E**. (*La Donna del Lago*), ROSSINI.

s .s ,s:s .s | f :- ,ma | r .d :t$_1$ .d | r .s$_1$:s$_1$
Summon the brave a- | round, Their | country to de- | liv - er.

Ex. **307.** KEY **C.** (*Judith*), C. H. H. PARRY.

:d ,,r | ma.r:d .ma:l .t | d'.r':ma'.r':t .d' | s :— :s | d :—
In the fire of his fu - ry shall they melt a - way.

More distant removes are much used in modern music. Transition to the fourth sharp or flat key is one very frequently introduced. A reference to the modulator on p. 119 will show that such transitions raise or depress the pitch of the key a major third. The fourth sharp remove produces a strikingly bold and bright effect. The fourth flat remove is pathetic and sombre. In noting transition of four or more removes the distinguishing tones are not named, thus **E**.t.m.l.r., but a figure indicating the number of new tones is given instead, **E**.4.

Ex. **308.** KEY **A.** (*Eli*), COSTA.

|d :m | r :d | t_1 :l_1 | l_1 :— | se_1 :se_1 | l_1 :t_1 |
Thou hast turn - ed my mourn - ing, my mourning

C♯.4. 4.**A**.

|d :r | md' :s | r' :s | m' :d' | f' :-.t | d' :d | :d'm |
in - to danc-ing, in - to danc - ing, and

|m :d | r :m | f :— | f_1 :f | fe :r | m :r | s :— | s_1 :
gird-ed me with glad - ness, and gird-ed me with glad - ness.

Ex. **309.** KEY **C.** ("There is music"), PINSUTI.

f *f*
|m' ,,t :r' .d' :t .l | l :s . : | s .l :t .d' :m' ,,r' |
There is mu-sic in the foun - tain, With its sil - ver tinkling

dim. 4.**A**♭. *pp* *sempre dolcissimo.*

|d' :— *pp*:d'm ,,m | m :- .f :m ,,t_1 | r :d . :m ,,l |
tone; But the mu - sic of thy spir - it Is

cres. **C**.4.

|s :- .f :m ,,r | d :- . :m ,,m | md' :- .d' :t .d' |
sweet - er far to me Than the mel - o - dy of

f *ff* f.**F**.

|m' :d' . :d' ,,m' | m' :- .r' :m' . ,r' | s'r' :- .d' :t .l | s |
riv - ers, Or the an - thems of the sea.

(*Walpurgis Night*), MENDELSSOHN.

Ex. **310.** *F♯ minor* (d = **A**). M. 96, twice. **C♯**.4.

| :d |l₁ :d |m :— |— :— |— :d |l₁ :d |m :— |— :ᵗ₁s
Yon mountain height Is win-t'ry white; Up-

4.**A**. *F♯ minor.*

| s :-.s |d' :m' |m' :— |— :— |— :— |r' :— |d' :— | :ˢt₁
on it we will ga - - - - - ther, Be-

| t₁ :— |— :t₁ |d :— |t₁ :— |m :— |— :d |t₁ :— | :
gin the an - cient ho - ly rite. ||

Ex. **311.** KEY **B♭**. **D**.4. (*Faust*), GOUNOD.

| l₁ : : |t₁ : : |d :t₁ :l₁ |ᵐd' :- :- |- :d :m |s :- :s |s :- :-
Who needs bid-ding to dare, By a trum - pet blown?

4.**B♭**. *cres.* **F**.t.

|- : : |ˡᵃd: : |r : : |m :r :d |ˢd' :- :- |- :d :m |s :- :s
Who lacks pi - ty to spare, When the field is

A.4.

|s :- :- |- : : |l : : |t : : |d' :t :l |ᵐ'd' :- :-
won? Who would fly from a foe,

4.**F**.

|- :d :m |s :- :s |s :- :- |- : :ᵐse |l :t :l |d' : :d'
If a - lone or last? And boast he was true as

|d' :r' :d' |m' : :s |s :- :- |- :l :t |d' :- :- |- : :
cow- ard might do, When per - - il is past? ||

A brief transition to the fourth flat key is sometimes made and written in the imperfect method, the phrases having this appearance—d' ta la s (ᵈ'm r d t₁) d' la ta d' (ᵈ'm d r m), &c.

Ex. **312.** KEY **C**. (*Gallia*), GOUNOD.

| s :s |s :— |s : |s :s |la :— |ta :la |s :— |— :
Is it noth - ing to all ye that pass by?

| : | :d' |d' :d' |ta :la |d' :— |s :— |— :— |— :
is like un - to my sor - row. ||

Ex. **313.** KEY **C**. (*Eli*), COSTA.

| m' :— |r' :— |d' :— |t :-.l |s :— |— :f |m :— | :
War a - gainst the Is - rael- ite!

| d' :— |ta :— |la :— |s :-.fe |s :m' |— :r' |d' :— | :
War a - gainst the Is - rael- ite! ||

Transitions of Five Removes.—The fifth sharp remove depresses the pitch of the key by a minor second, and the fifth flat remove raises the pitch of the key by a minor second. The nearness of the pitch of the two keys renders this transition exceedingly difficult to execute, the singer being so likely to slip back into the old key unless strongly supported by instrumental accompaniment. This is especially the case when a leap has to be taken immediately after entering the new key.

Two of the most familiar instances of this transition from standard works, and three from well-known modern works are given.

5th Flat remove.	Principal Key.	5th Sharp remove.
d_1	ra_1	
t	d_1	
	t	d
l		$t_{\flat}$
	l	
s		$l_{\flat}$
	s	
f		$s_{\flat}$
m	f	
	m	$f_{\flat}$
r		$m_{\flat}$
	r	
d	$ra_{\flat}$	$r_{\flat}$
	$d_{\flat}$	
	$t_{\flat}$	$d_{\flat}$

Ex. **314.** key **G.** (*Creation*), Haydn.

:	:	:s	l	:l	s .f	:m .r
		And	in	his	eyes	with

s	:—	m	:	f	:—	:	:f	m	:—	:	:m
bright	-	ness		shines			The	soul,			the

5. A♭. *F minor.*

$l_1$se	:—	:—	:se	l	:—	:—	:f .r	d	:—	:r	:- .d
breath			and	im	-		age	of			his

d	:—	:	‖
God.			

Ex. **315.** *A minor* (d = **C**). (*Stabat Mater*), Rossini.

Bass.

l ,,t:d_1	,,t:l	,,f	m ,,d	:l_1	:	d ,,r:m	,,f:s	,,f	m ,,r:d	:
Pro	pec -		ca -	tis		su -	æ		gen - tis	
Through	*the*		*dark* -	*ness*		*Thou*	*wilt*		*lead me,*	

5. D♭.

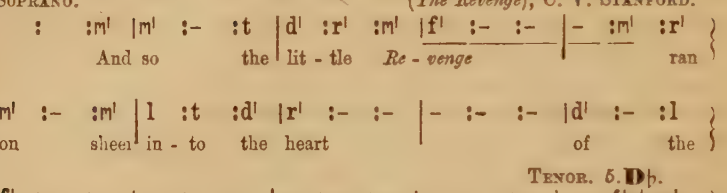
l_1 ,,t:d_1	,,t:l	,,f	m,,re:m	:—	^{f}m ,,f:s	,,l:s	,,f	m ,,r:d	:—
vi -	dit		Je - sum		in	tor -		men - tis,	
In	*my*		*trou* - *ble*		*Thou*	*wilt*		*heed me,*	

C. 5.

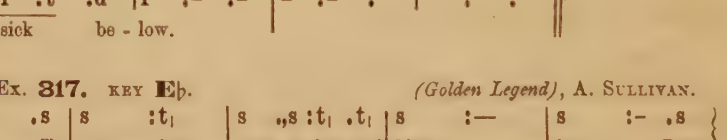
^{de}r ,,m:f	,,s	:l	,,t	d_1	,,r_1:m_1	:—	r .d,t_1:m	:-,,re m	l_1
et		fla -		gel -	lis		sub -	- di -	tum.
And		*from*		*dan* -	*ger*		*set*	*me*	*free.*

Ex. 316. KEY **C.** M. 86, twice.

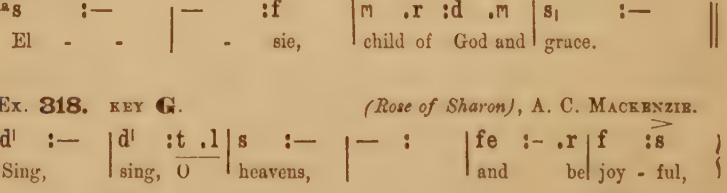
SOPRANO. (*The Revenge*), C. V. STANFORD.


And so the lit - tle Re - venge ran
on sheer in - to the heart of the
TENOR. 5.D♭.
foe, With her
hun - dred fight-ers on deck and her nine - ty
sick be - low.

Ex. 317. KEY **E♭.** (*Golden Legend*), A. SULLIVAN.



Ex. 318. KEY **G.** (*Rose of Sharon*), A. C. MACKENZIE.



In the greater number of transitions of five removes, composers write for effects of harmony rather than of melody, and the vocal parts move by small intervals and with long notes, or in slow time, so that the singer can "feel his way," and get his ear attuned to the new key before any difficult leap has to be taken. The chorus "Destroyed is Babylon" supplies an instance of this.

Ex. **319.** KEY **D**♭. *(Last Judgment)*, SPOHR.

pp **F**.4.

m	:m	|m	:m	m	:m	|^{m}d	:—	d	:—	|d	:—				
						The		grave		gives					
	:	|	:		:	|^{t}|s|	:—	fe|	:—	|s|	:—				
	:	|	:		:	|^{se}m	:—	re	:—	|re	:—				
						The		grave		gives					
m|	:—	|—	:— .t|	m	:—	|^{r}ta|	:—	l|	:—	|s|	:—				

5.**G**♭ as **F**♯. (see p. 107.)

^{d}t|	:—	|—	:t|	d	:—	|—	:—	*d*	:*d*	|d	:—				
up			its	dead!						The					
^{l}|la|	:—	|s|	:—	s|	:—	|—	:—	*s*|	:*s*|	|s|	:—				
^{re}r	:—	|—	:r	d	:—	|—	:—	*m*	:*m*	|m	:—				
up			its	dead!						The					
^{fe}|f|	:—	|—	:f|	m|	:—	|—	:—	*d*	:—	|ta|	:—				

5.**G**.

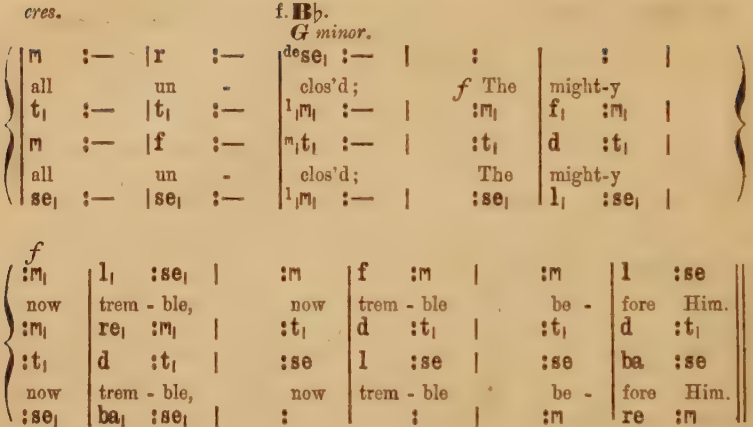
d	:—	|d	:—	^{d}t|	:—	|—	:t|	d	:—	|—	:—				
sea		gives		up			its	dead!							
fe|	:—	|s|	:—	^{l}|la|	:—	|s|	:—	s|	:—	|—	:—				
re	:—	|re	:—	^{re}r	:—	|—	:r	d	:—	|—	:—				
sea		gives		up			its	dead!							
l|	:—	|s|	:—	^{fe}|f|	:—	|—	:f|	m|	:—	|—	:—				

5.**A**♭.

d	:*d*	|d	:—	d	:—	|d	:—	^{d}t|	:—	|—	:—				
		The		seals		are		brok	-	-	-				
s|	:*s*|	|s|	:—	fe|	:—	|s|	:—	^{l}|la|	:—	|s|	:—				
m	:*m*	|m	:—	re	:—	|re	:—	^{re}r	:—	|—	:—				
		The		seals		are		brok	-	-	-				
d	:—	|ta|	:—	l|	:—	|s|	:—	^{fe}|f|	:—	|—	:—				

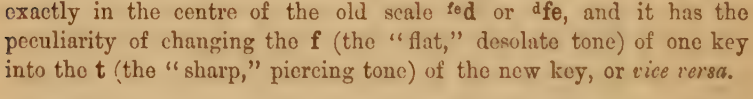
F.t.m.l.
D minor.

d	:—	|—	:—	*d*	:—	|d	:—	^{r}f	:—	|f	:—				
en;						The		books		are					
s|	:—	|—	:—	*s*|	:—	|s|	:—	^{se}|t|	:—	|t|	:—				
d	:—	|—	:—	*m*	:—	|d	:—	^{t}|r	:—	|r	:—				
en;						The		books		are					
m|	:—	|—	:—	*d*	:—	|m|	:—	^{f}|se|	:—	|se|	:—				

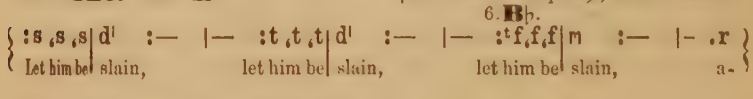

cres.
f. B♭.
G minor.
| m :— | r :— | dese| :— | : | : |
all un - clos'd; f The might-y
| t| :— | t| :— | l|m| :— | :m| | f| :m| |
| m :— | f :— | m|t| :— | :t| | d :t| |
all un - clos'd; The might-y
| se| :— | se| :— | l|m| :— | :se| | l| :se| |
f
| :m| | l| :se| | :m | f :m | :m | l :se |
now trem - ble, now trem - ble be - fore Him.
| :m| | re| :m| | :t| | d :t| | :t| | d :t| |
| :t| | d :t| | :se | l :se | :se | ba :se |
now trem - ble, now trem - ble be - fore Him.
| :se| | ba| :se| | : | : | :m | re :m |

The Sixth remove, either sharp or flat, places the new key tone exactly in the centre of the old scale ^{fe}d or ^{d}fe, and it has the peculiarity of changing the **f** (the "flat," desolate tone) of one key into the **t** (the "sharp," piercing tone) of the new key, or *vice versa*.

Ex. **320.** KEY **E**. *(St. John the Baptist)*, MACFARREN.



Ex. **321.** KEY **G♭**. *(Golden Legend)*, A. SULLIVAN.


.l| :l ,t| d :t| .l| l ,,s| :s| .s| :t| .r| f :f .f| f :- .m
I cannot breathe such an atmosphere; My soul i filled with a name - less
C. 6.
f t :— |- .t :le .t| r' :- .d'| t :t .d'| t :l
fear, that after all my rest- less en- deav - our.

The Seventh remove alters the pitch of the key by a minor second like the fifth remove, excepting that it has the opposite result, the seventh flat remove *depressing* the pitch, and the seventh sharp remove *raising* it.

Ex. **322.** *B♭ minor* (d = **D♭**). (*Winter*), Haydn.

{ : .m' |m' .,t :t,se.l,t | t .m :f | .r :se .t }
And o'er the lofty cliff the | tor - rent hangs, With i - dle

D.7.
B minor.

{ | f .,f :f .m |d : | .f'm':m' .t |se .,se:l .t | m : ||
threat and seeming roar, | The leafless woods no more re- | sound.

Ex. **323.** *E minor* (d = **G**). (*Spectre's Bride*), A. Dvorak.

{ | t₁ :d .,r|m :- .m | m :m |m :-,b,se | l :se.,t|t : }
Not one year old, not | one year old, my | sis - ter died,

7.**G♭**.

{ |se l :— |s :f | m :- .r |d .t₁:l₁ ||
War took my | bro - ther from my side.

Transitions of more than six removes may be described as compound removes, since they can be reduced to simpler proportions by subtracting the number of the remove from twelve—the distance at which there is always an enharmonic equivalent. ["Enharmonic" strictly means having intervals less than a minor second, but the term is used in the staff notation to indicate a change of notation without a change of pitch, as when C♯ becomes D♭, &c. In Tonic Sol-fa, enharmonic changes of key are shown by naming the two equivalents: "G♭ as F♯," "E as F♭," &c.] Thus, the seventh sharp key is the same thing as the fifth flat, and the seventh flat as the fifth sharp; the eighth remove will be the same as the fourth, the ninth remove the same as the third, the tenth the same as the second, and the eleventh brings us back to the first.

The employment of these apparently very remote transitions is rendered necessary in the staff notation to facilitate the reading of the music by the removal of a number of sharps or flats. When a composer finds himself in the key of D♭, and wishes, for example, to make a transition to the fourth flat key, the result would be to create a key of B♭♭ (B double flat), which would require every note to be flattened and two doubly flattened. Such a key would look very cumbrous and be difficult to read, so instead of making a real fourth flat remove (into B♭♭) he makes an apparent eighth sharp remove, which brings him to the easy looking key of A with only three sharps, the pitch of the two keys, upon keyboard instruments at least, being identical.

Ex. **324.** KEY **D**♭. M. 138. (*May Day*), MACFARREN.

:m	:f	s :—	:—	l .t	:d'	:r'	m' :— :—
Rus - tic		swains,		you'll not		for -	get,

4. **B**♭♭. as **A**. (8th sharp remove).

:^{s}t$_{l}$	:t$_{l}$	d :—	:—	r .m	:f	:s	l :— :—
Rus - tic		swains,		you'll not		for -	get

s	:f	:r	m :—	:r	d :—	:l$_{l}$	l$_{l}$:— :—
Blithe		and	bux -	om	Mar -	gar -	et.

(*May Day*), MACFARREN.

Ex. **325.** KEY **A**. **C**♯.4. as **D**♭. (8th flat remove).

l$_{l}$:— :—	l$_{l}$	:s$_{l}$	:f$_{l}$	m$_{l}$	:r$_{l}$	:d$_{l}$	t$_{2}$s$_{l}$:— :— — :— :—
She,	she should be			Queen of the			May.

— : :	m	:r	:d	s.,m	:d	:t$_{l}$	l$_{l}$:l :l l :— :—
	Su	-	san,	Susan with the			eyes of blue.

Ex. **326.** KEY **B**. (*Christmas*), MACFARREN.

:d	l$_{l}$:		:d	f	:m	re.d'	:- .t l .s :f .m
A - las,			that	these	sweet	fan	- - -

re	:d	t$_{l}$:- .l$_{l}$	m	:—	— :—	— :	:
- cies	proved	so	vain,				

G♯ as **A**♭ (9th flat remove).

^{m}s	:- .fe	f	:- .m	r .de	:r .m	d	:s$_{l}$
Christ -	mas	comes,	and	friends that long have		part -	ed

d .,m	:m .s	s	:se	l	:f	r	:—
Meet to change the		lov -	ing	grasp	once	more.	

(*St. Mary Magdalene*), J. STAINER.

Ex. **327.** KEY **D**♭. d.f. **C**♭. as **B**. (10th sharp remove).

m	:s.d' m'	:s.s	s	:d' .m' f' :	r' m	:r.,d	m :r.,d r :m.,f m :
No, nor the changes of			death and of life,		No, nor the thunder that		echoes a - bove.

Ex. **328.** KEY **B**. (*King Olaf*), E. ELGAR.

m	:r	:d$_{l}$.t$_{l}$.l$_{l}$	t$_{l}$	:s$_{l}$	:m$_{l}$	l$_{l}$:t$_{l}$	:- .s$_{l}$ m$_{l}$:m$_{l}$:m$_{l}$
These are	my		gaunt -	lets		where - with	I wield it and

F♯.t. as **G**♭ (11th flat remove). **D**♭.t.

m	:— :—	—	:m$_{l}$	:m$_{l}$l$_{l}$	r :m	:-.^{l}r	t :t :
hurl			it,	and	hurl it	a-	far off.

The Twelfth remove in the Tonic Sol-fa notation merely requires the substitution of a new key signature, *i.e.*, a letter indicating the pitch of the **doh**. There being no change of *sound*, bridge-notes are not necessary.

(*The Spectre's Bride*), A. Dvorak.

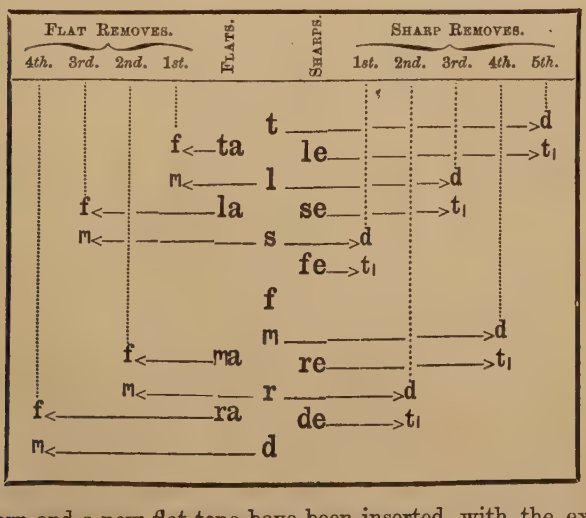
Ex. **329.** key **F♭**. Doh is **E**. (no change of pitch).

.m	l	:m	d	:r	m	:m	m	:-.m	d'	:t	l	:f	s	:ta	l
God	give thee		rest in		Par- a -		dise; and		lo,	the	dead man		near the		door.

The Chromatic Scale.—A new tone which threatened to create a new key, but was quickly contradicted by the reassertion of the natural tone, or by some melodic or harmonic progression strongly characteristic of the original key, was described on page 54 as a chromatic tone. **fe**, **ta**, **de**, **re**, and **se** have already been practised, and, if chromatic names be given to the new tones introduced by transitions to the 2nd, 3rd, 4th, and 5th removes, viz. :—

In the 2nd Flat remove, the tone **ma** (pronounced maw)
„ 3rd „ „ **la** („ law)
„ 4th „ „ **ra** („ raw)
„ 5th Sharp remove „ **le**

it will be found that between each of the major seconds of the scale a



new sharp and a new flat tone have been inserted, with the exception of the flat between **f** and **s**, which theorists unanimously reject in

favour of the sharpened f (fe). These chromatic tones take their pitch in the case of the "sharps" from the tone above—as a t to a d; while the "flats" are calculated from the tone below, as a f to a m (*see* diagram). If these transitional models are kept in mind, chromatic tones will be sung in tune. When wide leaps to a chromatic note have to be sung, it is especially helpful to think of, and sometimes even to interpolate, the tone to which the chromatic note naturally leads, thus for d la s think of d (s) la s; or for d' re m think of d' (m) re m.

Ex. **330.** KEY **C.**

d'	:t	:d'	t	:le	:t	l	:se	:l	s	:fe	:s
f	:m	:f	m	:re	:m	r	:de	:r	d	:—	:— ‖

Ex. **331.** KEY **C.**

d	:ra	d	:r	r	:ma	r	:m	m	:f	m	:s	s	:la	s	:l
l	:ta	l	:t	d'	:—	:—	:—	t	:l	ta	:l	l	:s	la	:s
s	:m	f	:m	m	:r	ma	:r	r	:d	ra	:d	d	:—	:—	:— ‖

Chromatic scales as usually written :—

Ascending d de r re m f fe s se l le t d'.

Descending d' t ta l la s fe f m ma r ra d.

Many modern theorists employ the same notation for both ascending and descending scales, thus :—

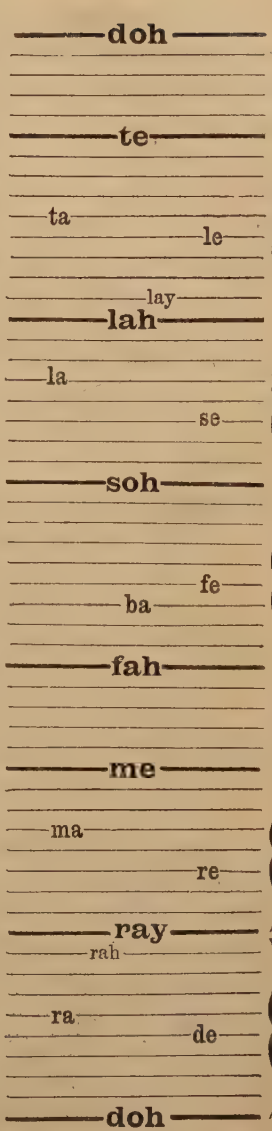
Ascending d ra r ma m f fe s la l ta t d'.

Descending d' t ta l la s fe f m ma r ra d.

d' t	5	degrees.
l	9	,,
s	8	,,
f m	9	,,
r	5	,,
d	8	,,
	9	,,

It was pointed out on page 45 that the ordinary or "diatonic" scale consists of three kinds of steps; the great d r, f s, l t, the medium r m, s l, and the little m f, t d'. The difference between these may be shown by dividing the scale into 53 degrees, of which the great steps each take 9, the medium 8, and the little 5. It follows that if the distance of a little step (5 degrees) be taken from a great step (9 degrees) less than another little step will remain, or 4 degrees only. Again, if a little step be taken from a medium step (8 degrees), a distance of only 3 degrees will remain.

From the diagram it is plain that differences of pitch exist between the sharp of a note and the flat of a note above it (between **de** and **ra**, and **re** and **ma**, &c.), and that in the case of the medium steps of the scale, the difference is as much as 2-8ths or a "quarter-tone." This fact makes the singing in *perfect tune* of the notes bearing the same initial letters (or chromatic semitones, as they are called) difficult in the case of **d de, f fe, l le, t ta, r ra,** and very difficult in that of **r re, s se, m ma, l la.** It also accounts for many disagreements between the voice and the piano or organ, those instruments being tuned upon the "equal temperament" system, which divides the octave into twelve semitones an equal distance apart, and thus making every interval, with the exception of the octave, more or less out of tune.



The Grave Ray.—When the tone **r** is required to tune with **f** (as **m** tunes with **s**, and **l** with **d**^{1}), and when it is required to tune with **l** (as **d** tunes with **s**, and **f** with **d**^{1}), the ears of singers, and of quartet players on stringed instruments, naturally seek to produce the **r** a little lower than when it is required to tune with **s** and **t**. When we wish to distinguish this lower or "grave" form of **r** from its commoner form, we call it **rah**—to make it correspond, in its vowel sound, with **fah** and **lah**. On some modulators the grave **ray** is shown as a small note **ṛ** close beneath **ray**. The interval between **rah** and **ray** is like that between a

great and a medium step—a komma. If **lah** be wanted to agree with the acute **ray** of the first sharp key, it may be called **lay**.

Ex. **332.** KEY **D**. Take care that the two **de**'s (and all similar notes) are sung exactly at the same pitch.

d	:r	:de	r	:d	:de	r	:—	:—	r	:m	:re	
m	:r	:re	m	:—	:—	f	:s	:fe	s	:f	:fe	
s	:—	:—	s	:l	:se	l	:s	:se	l	:—	:—	
l	:t	:le	t	:l	:le	t	:—	:—	d'	:—	:—	
l	:ta	:l	d'	:t	:ta	l	:—	:—	s	:la	:s	
t	:l	:la	s	:—	:—	m	:f	:m	s	:fe	:f	
m	:—	:—	r	:ma	:r	f	:m	:ma	r	:—	:—	
d	:ra	:d	m	:r	:ra	d	:—	:—	‖			

Ex. **333.** KEY **C**. For approaching the chromatic tone by leap.

Sharps.							Flats.						
m	r	de	r	m	de	r	d	r	ma	r	d	ma	r
f	m	re	m	f	re	m	t_1	d	ra	d	t_1	ra	d
l	s	fe	s	l	fe	s	f	s	la	s	f	la	s
d'	t	le	t	d'	le	t	s	l	ta	l	s	ta	l
d	r	re	m	d	re	m	d'	l	la	s	d'	la	s
f	s	se	l	f	se	l	d'	t	ta	l	d'	ta	l
s	l	le	t	s	le	t	t	l	la	s	t	la	s
t	d'	de'	r'	l	de'	r'	f	m	ma	r	f	ma	r
m	f	fe	s	d	fe	s	m	r	ra	d	m	ra	d

EXAMPLES OF CHROMATICS.

Ex. **334.** *A minor* (d = **C**). (*Orpheus*), GLUCK.

l	:d'	:l	t	:-.d'	:r'	se	:t	:r'	d'	:-.t	:l	l	:f	:m
Who is		the	mor	-	tal one	now	draw-ing		near		to this	re	-	gion of

re	:-.fe	:m	s	:ma	:r	de	:-.m	:r	f	:l	:re	m	:—	:
gloom-i	-	ness,	bold to		in -	trude		on these	aw	- ful	a -	bodes.		

Ex. **335.** KEY **G**. (*Don Giovanni*), MOZART.

fe	:—	:—	s	:r	:m	f	:d	:r	ma	:—	:de	
I			saw,		I	saw		the	spec	-	-	

r	:—	:t_1	d	:—	:—	la$_1$	:—	:s$_1$	s$_1$	:—	‖
tre		with	mien			of			woe.		

Ex. **336.** KEY **D**. M. 100. (*The Seasons*), HAYDN.

: .d' :d' .d' | d' .,t :t .le :le .le | le .,t :t .se
With pow'r of | pro - duce, With pow'r of | pro - duce, With

:se .se | se .,l :l :fe .fe | s : : ‖
pow'r of | pro - duce bless the | land.

Ex. **337.** *E minor* (d = **G**). *Larghetto.* (*Messiah*), HANDEL.

: .m | l,.se,:l,.se, | l, .t, :d .se, | l,.f :m .re | m .de:r .t, | d .l, :se,.l,
The | peo - ple that walk-ed, that | walk - ed in dark-ness, that | walk - ed in

| f, .r, :m, .d, | r, :— | m, : .m | f .de:r .fe | s .re:m .se
dark - | - - - ness, The | peo - ple that walk - ed in

| l .m :f .de | r .t, :d .se, | l,.f, :m, .re, | m, .r :d .t, | d :t, .l, | l,
dark - - - | - - - ness have | seen a great light. ‖

Ex. **338.** KEY **A**. *Largo.* (*Stabat Mater*), ROSSINI.

:l .s | f .f' :-.m'.r',ra' | d',t .ta,l:la,s.fe,f | m :m
Who can view her | low - ly | kneel - ing.
:f .m | r .r' :-.d'.t,ta | l,se.s,fe:f .m .ma,r | d :d ‖

Ex. **339.** KEY **E**. *Allegro molto.* (*Maritana*), WALLACE.

m :-.re | f :m | l :-.s | s :t, | f :-.m | s :f
Oh! misfor - tune, | for this quar - rel | Must his life ig -

t :-.l | l :d | m :-.l | l :se | m :-.t | t :l
no - bly pay; | Oh! misfor - tune, | for this quar - rel

d' :-.t,l | s :-.se | l :-.s,f | re :m | d' :-.ta,la | s :se
Must his life ig- | no - bly pay, | Must his life ig -

l :— | le :— | t :— | — :t | r' :— | — :r' | d' ‖
no - bly | pay, ig - | no - - bly | pay.

Ex. **340.** KEY **C**. *Allegretto.* (*Bohemian Girl*), BALFE.

:d' | ra' :ra' .ra' | d' :d' .d' | ra' :- .ra' | d'
That | room and its | trea - sures be- | long to | me,

:d' .r' | m' :f' | fe' :s' | - .f' :m' .r' | d' ‖
And from | all in - | tru - ders | must sa - cred | be.

Ex. **341.** KEY **C.** (*Redemption*), GOUNOD. **G.t.**

:l .l | ta :ta.ta | t :- .t | d' .d' :d' .d' | de' :- . | :r' s.s
And the | tombs were unclosed, and | many of the saints | that had

| se :se „se | l :l „l | le :le .le | t :— | t,
fall - en a- | sleep, rose a - gain with their | bod - - | ies.

Ex. **342.** KEY **C.** (*Redemption*), GOUNOD.

| „s :d' | - . :d',d',d' | d' :- .d' | d' :-,d',d' | ra' :ra'
Be-hold! One that in | face was like unto | light - ning,

| :ra',ra',ra' | r' :- „r' | r' :r' „r' | ma' :—
and was ar- | rayed in daz - zling ap- | par - -

| ma' :ma',ma',ma' | m' :m' .m' | m' :m' .m' | f'
el, stood at their | side as they thought there- up- | on.

Ex. **343.** KEY **C.** (*Sweet and low*), BARNBY.

s :— :s | f :-.f:f | m :— :ma | r :-.r:ra | d :— :— | — :— :—
Sleep, my lit - tle one, | sleep, my pret - ty one, | sleep!

Ex. **344.** KEY **G♭.** (*The Spectre's Bride*), DVORAK.

:d | d' :— | s :m | l :— | f :— | la :f | r :t, | d :— | :d
And | in thy | love for - | give thou | me, Bring

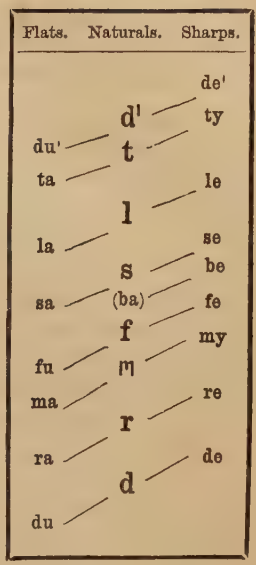
| ma :- .ma | r :- .d | m :- .d | s, :s, | la, :-.la, | ta, :- .d
me to dawn from | out this night, And | set me free from

| d.s, :s, | .t, :r .d | m :— | .re :f .d | s :— | -.fe :l .s | d' :— | —
cruel might, and set me | free, and set me | free, and set me | free.

Accidentals.—Properly speaking, nothing is accidental in music, but this word is commonly used in the staff notation to indicate a note qualified by a sharp, flat, or natural, and it is also frequently employed in the Tonic Sol-fa notation to describe any tones which are out of the common scale. It will be the harmony student's business to judge whether these tones indicate transition *from* the key, or lead to a chromatic effect *in* the key, or are merely brief ornamental passing or waving tones.

Rare Accidentals.—A few uncommon chromatic tones remain to be mentioned. When **ba** is sharpened it is called **be**. The sharps of **m** and **t** are even more rarely required. They could not be properly written respectively **f** and **d**, because that would make them slightly too high; the sharp of **m** may therefore be called **my**, and that of **t** may be called **ty**. If in similar out-of-the-way cases the flats of **d** and **f** were required, the flat of **d** would be called **du**, and that of **f** would be called **fu**. At the side is a complete chromatic modulator.

The tone **be** is occasionally introduced to accompany a waving movement by little steps in another part, as, for instance, in Sir J. F. Bridge's Part-song "Bold Turpin."



Ex. **345.** KEY **G**. ("Bold Turpin"), BRIDGE.

:d	|t_1	:—	:r	|d	:—	:r	|m	:—	:re	|m	:—				
:l_1	|t_1	:—	:se_1	|l_1	:—	:l_1	|t_1	:—	:le_1	|t_1	:—				
His	black		mare, Bess,			be -	strode		-		er.				
:m	|m	:—	:m	|m	:—	:l	|se	:—	:be	|se	:--				
:l_1	|se_1	:—	:t_1	|l_1	:—	:f_1	|m_1	:—	:—	|m_1	:—				

And again from the same composition—

KEY **C**.

|	:	:	|r'	:-	:-	|-	:le	:le	|t	:-	:-				
			Dick				put	a	cou	-	-				
|	:	:	|t	:-	:-	|-	:be	:be	|se	:-	:-				
|	:	:	|f'	:f'	:f'	|f'	:-	:-	|-	:f'	:m'				
			Dick	put	a	cou	-	-	-	ple	of				
|	:se	:se	|se	:-	:se	|se	:-	:-	|-	:-	:be				
	And	per-	wailed		on	him,					per-				

|-	:de'	:de'	|r'	:-	:-	|-	:le	:le	|t	:-	:-				
	ple	of	balls				in	his	nob.						
|-	:le	:le	|t	:-	:-	|-	:be	:be	|se	:-	:-				
|f'	:-	:-	|-	:f'	:m'	|f'	:-	:-	|-	:-	:-				
balls				in	his	nob.									
|se	:-	:-	|-	:-	:be	|se	:-	:-	|-	:-	:-				
wailed					on	him.									

In a similar way, the tone **my** (**me** sharp) is employed to secure an exact sequential imitation of a previous phrase in A. J. Caldicott's Part-song "The Angel Sowers."

Ex. **346.** KEY **D**. ("The Angel Sowers"), CALDICOTT.

:r :re | m :- :- | re :- :m | s :- :- |
For with | blos - | soms of | Faith,

|f : :f | fe :- :- | my :- :fe | l :- :- | s ‖
and | Hope, and | Love.

Pitching Keys.—Any note of the standard chromatic scale may be selected as a key-note (*see* Extended Modulator). In pitching the **doh** for flattened key notes, it is quickest to think what note in the new key the standard C¦ will be, thus—

In key B♭ call C¦**r**, and sing r d s, m, s, d

„ E♭ „ C¦**l** „ l t d¦ s m d

„ A♭ „ C¦**m** „ m r d s, m, s, d

„ D♭ „ C **t** „ t d¦ s m s d

„ G♭ or F♯ „ C¦**fe** „ fe s m s s, d

The same plan may be adopted for keys F and G:—

Key F call C¦**s**, and sing s m d s, d

„ G „ C¦**f** „ f m s m d

For key D call C¦**d¦**, and sing d¦ r¦d¦ s m d, or C¦, D¦ = d¦ s m d

„ A „ C¦**d¦** „ d¦ t ¹d m d s, d

„ E „ C¦**d¦** „ d¦ s ʳd m s m d s, d

„ B „ C¦**d¦** „ d¦ ᵗd m d s, m, s, d

Intervals.—This course of lessons has been designed for the singer, not for the instrumentalist or theorist. The subject of musical intervals has not therefore been more than casually referred to, because the study of them for vocal purposes is laborious, and quite unnecessary when the Sol-fa syllables are used. All the same, the singer, when he has been through a course of Tonic Sol-fa training, should study this subject. It will help him in reading from the staff notation, and the knowledge is absolutely necessary before commencing to learn Harmony and Composition.

For the purposes of intervals, the scale is divided into twelve little steps, each of which, roughly speaking, is of the distance between **d** $t_{|}$. The following table shows the number of semitones which each interval contains :—

	Semitones.	Example.
Minor Second	1	$t_{|}$ d
Major Second	2	f s
Augmented Second	3	d re
Diminished Third	2	re f
Minor Third	3	l $d^{|}$
Major Third	4	d m
Diminished Fourth	4	se $d^{|}$
Perfect Fourth	5	s $d^{|}$
Augmented Fourth	6	f t
Diminished Fifth	6	$t_{|}$ f
Perfect Fifth	7	d s
Augmented Fifth	8	d se
Minor Sixth	8	m $d^{|}$
Major Sixth	9	s $m^{|}$
Augmented Sixth	10	f $re^{|}$
Diminished Seventh	9	$se_{|}$ f
Minor Seventh	10	$s_{|}$ f
Major Seventh	11	d t
Octave	12	d $d^{|}$

It matters not whether the intervals be comprised within the notes of the common scale or not. A Minor Third is the same interval, whether it occurs as **l d** or as **d ma.** Voluntaries may be pointed which exhaust any one interval, presenting it in all its forms in the scale, both ascending and descending. For example, a succession of Minor Seconds :—

d $t_{|}$ r de m re f m s fe l se t le $d^{|}$ t $d^{|}$

In reverse order :—

t $d^{|}$ le t se l fe s m f re m de r $t_{|}$ d

These two exercises, it will be observed, also comprise Minor and Diminished Thirds. Another exercise on Minor Thirds would be :—

$l_{|}$ d $t_{|}$ $t_{|}$ r d d ma r r f m m s f f la s s ta l

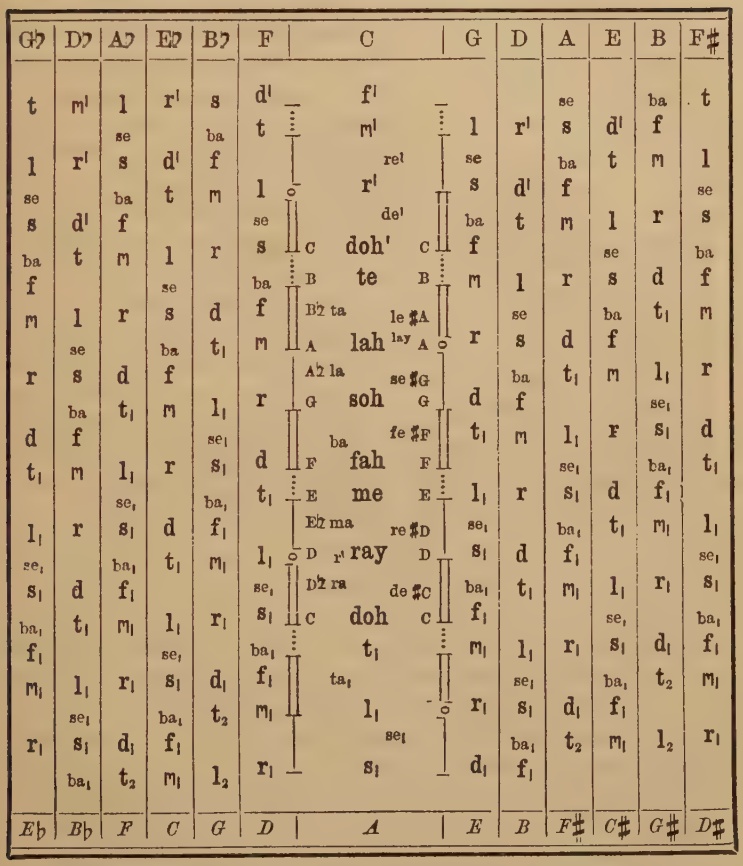
Which could be shortened afterwards to :—

l, d t, r d ma r f m s f la s ta l

Naming of Intervals.—Notice that intervals formed by two adjoining notes are seconds, however either of the two may be inflected; those formed by three adjoining notes, thirds, and so on. Thus, **d ra**, **d r** and **d re** are all seconds (Minor, Major, and Augmented), as are also **fe s**, **f s**, and **f se**. On the pianoforte **d re** is the same as **d ma**, and **f se** the same as **f la**. But in the language of intervals they are different. Thus, **d re** is a second (augmented), because the sounds from which it is derived (**d r**) are two adjoining notes, and **d ma** is a third (minor), because the interval from which it is derived (**d m**) is formed by three adjoining notes.

Intervals are diatonic or chromatic. When the interval is formed by two notes found in the major scale, it is termed diatonic. When the interval has no model in the major scale, it is termed chromatic. The example just named, **d re**, is a chromatic interval, because as an augmented second, it has no equivalent interval in the major scale, and it requires the alteration of one of its notes, **r** becoming **re**. Other chromatic intervals are the diminished 3rd, 4th, and 7th, the augmented 5th and 6th.

THE EXTENDED MODULATOR.


G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯
t m' l r' s d' f' t m' l r' s d' f
l r' s d' f t m l r' s d' f l
se ba t m se de' ba t m l r s
s d' f s c doh' c f se ba
ba t m l r ba B te B m l r s d f
f se f B♭ ta le ♯A lay A se ba t₁ m
m l r s d m A lah r s d f
se ba t₁ A♭ la se ♯G ba t₁ m l₁ r
r s d f r G soh G d f se₁
ba t₁ m l₁ ba fe ♯F t₁ m l₁ r s₁ d
d f se₁ F fah F se₁ ba₁ t₁
t₁ m l₁ r s₁ d t₁ E me E l₁ r s₁ d f₁
se₁ ba₁ E♭ ma re ♯D ba₁ t₁ m₁ l₁
l₁ r s₁ d f₁ l₁ D r ray D s₁ d f₁ se₁
se₁ ba₁ t₁ m₁ se₁ D♭ ra de ♯C ba₁ t₁ m₁ l₁ r₁ s₁
s₁ d f₁ s₁ c doh c f₁ se₁ ba₁
ba₁ t₁ m₁ l₁ r₁ ba₁ t₁ m₁ l₁ r₁ s₁ d₁ f₁
f₁ se₁ f₁ ta₁ se₁ ba₁ t₂ m₁
m₁ l₁ r₁ s₁ d₁ m₁ l₁ r₁ s₁ d₁ f₁
se₁ ba₁ t₂ se₁ ba₁ t₂ m₁ l₂
r₁ s₁ d₁ f₁ r₁ s₁ d₁ f₁
ba₁ t₂ m₁ l₂

NOTE.—The capital letters running across the top show the pitch of DOH in each key, the italic letters at the bottom show the pitch of LAH.

TIME.

Uncommon Pulse Divisions.—There are two ways in which a pulse may be divided into sixths. It may be divided into thirds, and then the thirds into halves, which we call "thirds sixes." (This division was practised in quick six-pulse measure on page 90.) Or it may be first divided into halves, and then the halves into thirds, which we may call "halves sixes."

taa
taataitee
Thirds sixes. } tafatefetifi

taatai
Halves sixes. } taralaterele

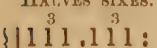
taataitee
Ninths.—taralatereletirili

tafatefe
Eighths.—tanafanatenefene

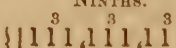
The ninths suppose the pulse to be divided into thirds, and then each third into thirds again.

Eighths are readily estimated from quarter-pulses. The time-names for these divisions are given at the side. There are no special notational marks to represent divisions of less than a quarter-pulse. Two or three notes are written as required in the half, third, or quarter-pulse spaces, thus:—

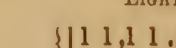
HALVES SIXES.



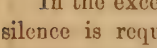
NINTHS.

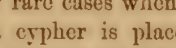


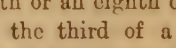
EIGHTHS.

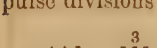


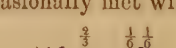
In the exceedingly rare cases when a sixth or an eighth of a pulse silence is required, a cypher is placed in the third of a pulse or quarter-pulse space. Various modifications of the above and other pulse divisions are occasionally met with.

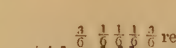


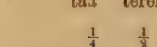


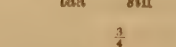


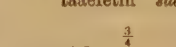












Ex. **347.** KEY **C**. *Largo.* (*Alexander's Feast*), HANDEL.

.m :l .d'tl|l .d'tl:s .f,m|r . ,s:s ,l|f .f :f .f
De - sert-ed at his ut - most need By those his former bounty

r' ,d':tls.fmr|m' .r',d':t ,d'|d' . ,m':t .d' |se .l :m .f,m
fed, by those his form-er boun - ty fed, On the bare earth ex - pos-ed

m :— | .d' :r' ,d'|t : | .t :d' ,t|l ‖
lies Without a friend to close his eyes.

Ex. **348.** KEY **A♭**. ("God's time is best"), BACH.

.l :l .l, |f :— |– .mfm :rmr .derde
Yea, come Lord Je - - - - - - - -

|t, .de,t,de:r .rmf|r .de ‖
- - - sus, Lord Je - sus.

Ex. **349.** KEY **C**. ("The earth is fair"), HATTON.

: .s |d't l .s l t :d' .s ,s|d' .s :d' .r'
We har - ness them to our float - ing car, We

m'r'd',t d' r':m' .r' ,r'|m' .r' :m' .
har - ness them to our float - ing car. ‖

Ex. **350.** *A♭ minor* (d = **C♭**). M. 54. (*Il Trovatore*), VERDI.

: | . ,ol:l ,td'|m ,f:m . | . ,ol:l ,td'
O night full of an - guish, what will be thy

m ,f:m . | . ,ol:l ,td'|r' ,-se:se . | . ,ol:l ,td'
end - ing? With lowering pin - i - on, destruction is

t : | . ,om':m' ,f's'|r' ,-m':r' . | . ,or':r' ,m'f'
near! Oh, gloomy for- bod - ing, his doom is im-

d' ,r'm':l ,td'|f ,sl:r ,mf|m ,f' ,m' : ,f' ,m' | ,m' ,r' : ,m' ,r'
pending; We meet not a- gain till his death knell I hear, not till his death

A♭.t.m.l.
,r' ,d' : ,r' ,d' | ,d' ,t : ,d' ,t |1d : | : ,s
knell, his knell I hear. For-

| d'‚-t‚ls:l ‚-s‚fm|m ‚f ‚ : .,s | d' ‚-t‚ls:l ‚-s‚fm|m ‚f :
get thee can I never, I'm thine, I'm thine for ev-er,

| ‚om‚mm:m ‚m ‚- | ‚om‚mm:d ‚d ‚- | ‚od‚t₁ta₁:l₁ ‚- ‚la₁|s₁ :
I'm thine for ever, I'm thine for ever, evermore I'm thine.

Ex. **351.** KEY **C.** *Lento.* (*Maritana*), WALLACE.

:m .,m | m :-‚l ‚s | f :-‚t ‚l | s :d' |-t‚d't‚d't:r'd'‚tl‚sf
Gracious heav - en, oh! be- friend him, and thy

| f ‚- ‚m :m ‚rem‚ls | s ‚- ‚f :r ‚der‚sf | re :m |
gen - tlest, and thy gen - tlest pi - ty lend him.

Ex. **352.** KEY **A.** (Adapted from glee), J. S SMITH.

| s₁ :s₁ .s₁ |d .d :— | d,d.-,s₁:r |m :—
Blest pair of Sirens, Pledges of heav'n's joy,

| s₁,s₁.-,s₁:m₁ .d₁ |s₁ .s₁ :— | d :- .r |m :—
Sphere born harmonious sis - ters, Voice and Verse.

Ex. **353.** KEY **B♭.** M. 56. (*Summer*), HAYDN.

:d .d | f :-,ma.ma,r:r .r | rd,t₁d.rm,fs:l : .s₁
As the stream of life per - vades, per-

| s .,m:d :- .lfr | d :-,t₁.l₁,s₁:s₁,f₁.m₁,r₁ | d₁ :—
vades th' in- vig - or - at - ed frame.

Ex. **354.** KEY **E.** ("Love in a village"), Dr. ARNE.

| s :- .fm,rd | l :- .sf,mr | s₁ :r |d :
Speak not what I must not hear.

Ex. **355.** *A minor* (d = **C**). (*Paradise and the Peri*), SCHUMANN.

| :t .,-t | m' :- .,-m' | r' :- .,-r' | d' :- .,-se
Some fair tab - let sealed with that great

| l :- .,-f | m :- .,-m | m' :- .,-m' | m' :
name, the name of Sol - o- mon.

Ex. **356.** KEY **G.** *Allegro.* (*Messiah*), HANDEL.

| : .s₁ |d .,r:m .r,d | s :-,l.s,l|f,-m.f,-s:f,s.f,s | m,r.d : .f
His yoke is ea - - - - - sy, His

|m,r.d :- .l | s,f.m : .s₁ |l₁,t₁.d : .s | f .m,r:r .,d|d :
burthen is light, His burthen, His burthen is light.

Ex. **357.** KEY **E♭.** *Largo.* (*Samson*), HANDEL.

| : | .l :s .f,-m | m .,s:l,s.f,m | r : .m
O God, re - | turn, O God of Hosts! be -

| d : .f | r : .s | m .d,-t₁:d .,ls | s :—
hold, be - hold, Thy | ser-vant in distress.

| — : .f,-m | m : .r | d .t₁ :d .r,mf | r :
Be - hold thy | ser - vant in dis - tress.

| .s,t₁:d .r,mf | r : .s | s :— | - .s₁ :d
Re - turn, O God! be - | hold thy ser -

| - .t₁,d:l₁ .,s₁ | s₁ : ||
- vant in distress.

Ex. **358.** KEY **G.** M. 80. (*Te Deum*), GRAUN.

| .lf,-:sm,-.fr,- | d :r .,mf | m .lf,-:sm,-.fr,- | d :r | d ||
Keep us this | day without sin, this day with- | out sin.

Groups of five, seven, and other irregular numbers of notes in a pulse are met with in the cadenzas (see p. 130) of songs and operatic airs, but rarely as an essential feature of a solo. The following extract, however, gives an example of a particularly graceful use of a group of five notes:—

Ex. **359.** KEY **A♭.** (*The Spectre's Bride*), DVORAK.

| m :m :m f m re m | l :— :l
Bring thou my | dear one

| r :— :r m r de r | s :— :
back to | me;

| d :d :d r d t₁ d | f :— :m .r
All the de - | light I

| d :— :t₁ | d : :
have is | he. ||

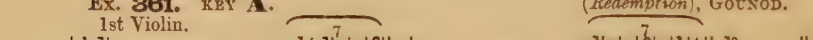
Similar groups of notes are by no means uncommon in instrumental music. The following examples illustrate how they are written; they are not intended to be sung.

Ex. **360.** KEY **C.** (*Mount of Olives*), BEETHOVEN.

1st Violin.

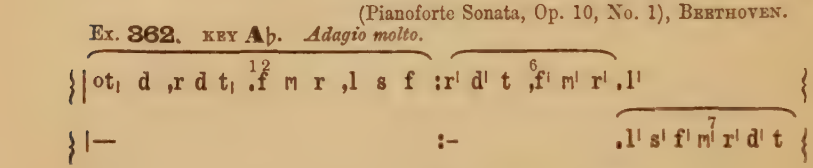
Ex. **361.** KEY **A.** (*Redemption*), GOUNOD.

1st Violin.



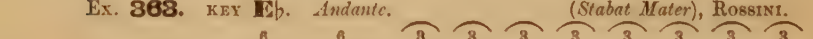
(Pianoforte Sonata, Op. 10, No. 1), BEETHOVEN.

Ex. **362.** KEY **A♭.** *Adagio molto.*



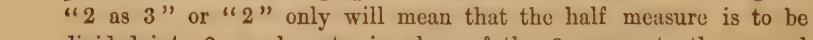
A figure is also used to indicate the number of times a note is to be repeated; or as many dots may be placed over the note as the parts into which it is to be divided.

Ex. **363.** KEY **E♭.** *Andante.* (*Stabat Mater*), ROSSINI.

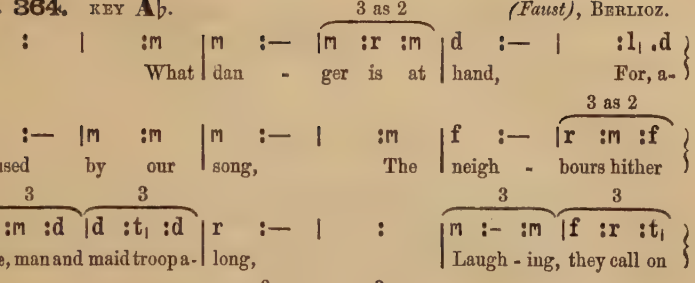


A variation of rhythm quite common in modern music is the substitution of three pulses for two pulses of the normal measure. This is shown by the figures "3 as 2" or "3" only placed over the notes, meaning that the half measure is to be divided into 3 equal parts instead of the 2 proper to the normal measure. The figures "2 as 3" or "2" only will mean that the half measure is to be divided into 2 equal parts, in place of the 3 proper to the normal measure.

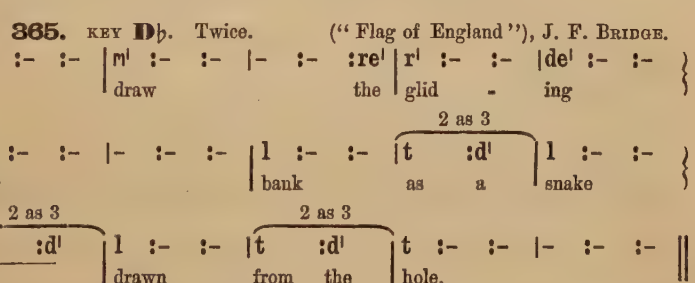
Such passages should be counted twice to the measure, when the effect will be that of two-pulse measure with the pulses (beats) divided into halves or thirds as required.



Ex. **364.** KEY **A♭**. *(Faust)*, BERLIOZ.

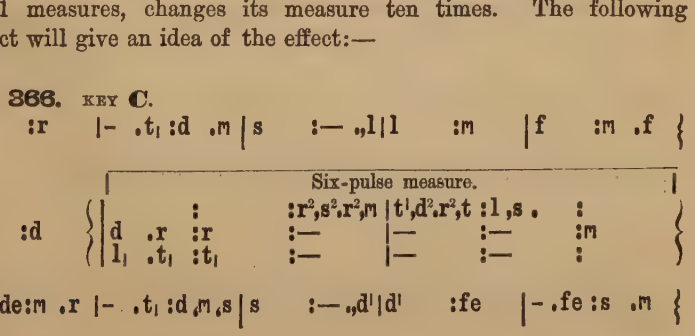

3 as 2
What dan - ger is at hand, For, a-
roused by our song, The neigh - bours hither
3 3 3 3
come, man and maid troop a- long, Laugh - ing, they call on
3 3
Marg'ret; Some her mother are warn-ing.

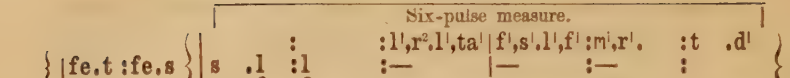
Ex. **365.** KEY **D♭**. Twice. ("Flag of England"), J. F. BRIDGE.



The restlessness of key, which is a characteristic of present day music, finds its counterpart in constant change of measure or the use of varied pulse divisions. Sir A. C. Mackenzie in "Spring morning on Lebanon" (an intermezzo in *The Rose of Sharon*) which consists of 61 measures, changes its measure ten times. The following extract will give an idea of the effect:—

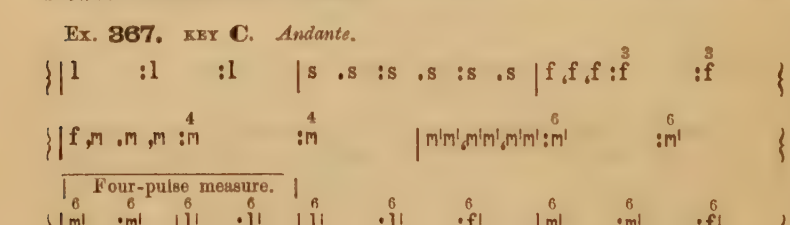
Ex. **366.** KEY **C**.





In Mascagni's opera *Cavalleria Rusticana* will be found a striking instance of changes of measure, and of pulse division. The following is quoted from the pianoforte accompaniment of the impassioned duet between Santuzza and Turiddu :—

Ex. 367. KEY **C.** *Andante.*



Another occasional means of rhythmic effect is the use of five-pulse measure and seven-pulse measure :—

Ex. **368.** KEY **F.** (*Yeoman of the Guard*), A. SULLIVAN.

d .r :m .fe |s .s :s | d .r :m .fe |s .s :s

Give us an ex - per - i - ment | in the art of mer - ri - ment,

Five-pulse measure.

l :l :l :l .t :l | s :s :s :s .l :s ‖

In - to it we throw, | cock who does - n't crow.

Ex. **369.** KEY **D.** *Allegro con grazia.* ("Symphony Pathétique"), TSCHAIKOWSKY.

m :f :s ,f ,s :l :t | d' :l :t :— :—

s :l :t ,l ,t :d' :r' | m' :d' :r' :— :—

r' :m' :r' ,m' ,r' :d' :t | l . ,t :l . ,se :l :— :—

d' :r' :d' ,r' ,d' :t :l | s . ,l :s . ,fe :s . : : ‖

Ex. **370.** KEY **D.** M. 56. *(Caractacus)*, E. ELGAR.

:d' :t *m ,f ,s :l :r .r :s .,s | -. :d' :t :m :r :f :m .r

O my warriors, tell me truly | O'er the red graves where ye

m :-. :m .s :l .ta :l :-.s :s .f | -. :f .,l :l :t .d' :t :-.l :l .s

lie, That your monarch led you duly, | First to charge and last to fly.

-. :s :s :f' :m' :r' :-.d' | d' :- :- : : :

O my war - ri - ors. ‖

* The composer adds a footnote: "This division is made for convenience only, there should be no accent, however, on the fourth crotchet" (pulse).

These exceptional kinds of measure almost inevitably shape themselves into combinations of two (or four) and three-pulse measures. The rhythmic plan of the extracts from *The Yeoman* and "Symphony Pathétique" distinctly favour the idea of mixed two-pulse and three-pulse measures.

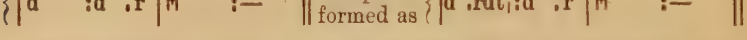
The *Caractacus* example is less pronounced, but notwithstanding the composer's caution to avoid accenting the fourth beat, the performer has, from the accompaniment more than from the voice part, a sense of alternate three and four-pulse measure. As an instance of strict five-pulse measure, the following is quoted :—

Ex. **371.** KEY **C.** (*Gypsies' Glee*), W. REEVE (1796).

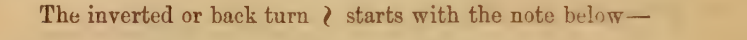
d' :t .s :l .d' :t .r' :d' .m' | m' :r' .t :d' .m' :r' .f' :m' .s' ‖

Come, stain your cheek with nut or berry; | Come, stain your cheek with nut or berry.

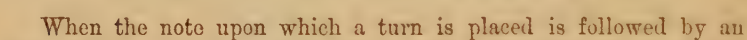
The Turn is a group of three or four notes beginning with one step above or below the principal note, according to the particular sign given. The direct or common turn ~ starts with the note above, thus—



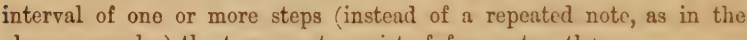
The inverted or back turn ≀ starts with the note below—



When the note upon which a turn is placed is followed by an interval of one or more steps (instead of a repeated note, as in the above examples) the turn must consist of four notes, thus :—



or—



If the note above or below the principal note is required to be sharpened or flattened, the necessary note or staff sign is added :—

The exact time to be taken in executing a turn is governed by the taste and skill of the performer. The general rule is that if the sign is placed over a short note, the turn is commenced simultaneously with the note—

If the turn occurs on a long note | d' :~ | r' :t | d' :— || it may be interpreted as | d' :r',d',t,d' | r' :t | d' :— ||

or | d' :- .r'd',td' | r' :t | d' :— ||

Ex. **372.** KEY **G.** *(Creation)*, HAYDN.

:l | l :l | s . f:m .r | s :— | m : | f :— | :f
And | in his eyes with | bright - ness | shines The

m :— | :m | l :— |— :l | l :— | :t :d'
soul, the breath, and im - - age

s :— |— :t, | d :— | :
of his God. ‖

Ex. **373.** KEY **A.** *(Paradise and the Peri)*, SCHUMANN.

| .d :d .d | f :- .m | r :- .d | d :t, | .s, :t, .r
And caught the | light up-on | her | wings, there, athwart half

s :- .r | r :m .f | f :m ‖
o - pen heav'n por - tals glow - ing.

The Shake or Trill is the very rapid alternation of the principal note and that next above it. The note to be so treated has the letters *tr* placed over it.

tr
s :s .t, | d :— ‖ performed sl,sl.sl,sl:s .t, | d :— ‖

Ex. **374.** KEY **B♭.** *(Creation)*, HAYDN.

tr.
:s, | d :- .t, :d | r :- :m | f :- :s | f :m :d
With ver - dure clad, the fields ap - pear De -

t, :- :d | r .m:f :m | r :- .m :d | d :t, ‖
light - ful to the ra - vish'd sense.

The Appoggiatura *(appod·jyatoo·ra)* is a grace-note placed before a principal note, and occupying the place immediately above or below it. The long appoggiatura occupies half the time properly belonging to the note before which it is placed, which time it takes from that note. Thus Haydn writes, :m |f :— :s |m :— ‖. But by means of appoggiaturas he directs us to sing thus, :m |f :— :l.s |f :m ‖. In the Tonic Sol-fa notation there is no sign for the long appoggiatura, it being thought much better to write the notes in the time in which they are to be sung. The short appoggiatura,

known as the acciaccatura, can scarcely be said to take any time from the note before which it is placed. It only gives a kind of "fillip" to the accent. It is expressed in the Sol-fa notation by a note like a bridge-note of transition, distinguished from that, however, by being in italic type, thus *d, or by a note of smaller size placed over instead of at the side of the principal note, thus $^{1}_{s}$

Ex. **375.** KEY **G.** HAYDN.

	:	:s,	d	:-	.m	:s	.m	d	:-	:t,	t,	:l,	:l,		
		My	mo	-		ther		bids		me	bind		ny		
l,											m				
s,	:-	:d	d	:t,	.d	:r	.m	s	:f	:m	r	:-	:		
hair		With	bands			of		ro	-	sy	hue,				
	:	:s,	d	:-	.m	:s	.m	d	:-	:t,	t,	:l,	:l,		
		Tie	up			my		sleeves		with	ri	-	bands		
l,			dr					r							
s,	:-	:d	m	:-		:r		d	:t,	:l,	s,	:-	:		
rare,		And	lace			my		bo	-	dice	blue.				

A Cadenza is a running passage, or series of flourishes at the end of a solo, with which a performer shows off his compass of voice or executive skill.

Ex. **376.** KEY **E.** *(Maritana)*, WALLACE.

s	:-	.fe,s	d'	:-	.t	l	:f		-	,m'	,r'	:d'	,t	,l	
Wel	-	come joy			and	peace,						welcome			
s	:s'	f' r' t s s e t l f r t, d r m f s l s d' t							m'		:r'	d'	:—		
joy											and	peace.			

Ex. **377.** KEY **A♭.** *(Il Trovatore)*, VERDI.

		tr.										-fe, s, t, r f s t r'	-d'		
	:	,s,	s	:-	.fe,s	m	:	,s,	s,						
		If for	-	-		tune		our hope							
t r' f e l s t m s f l d e m r f r t,						s, f e, s, l, t, d r m f f e s s e l						s			
												d			
												e'er be-	trays.		

The student who has worked through the preceding pages should be prepared to pass the sight-singing (Time and Tune) requirements of the Matriculation Certificate of the Tonic Sol-fa College. The Secretary will, upon application, send all needful information.

VOICE TRAINING.

FIRST STEP.

Good Tone.—From the earliest exercise the pupil should try to produce *a good tone;* that is, a tone clear and pure (without any admixture of breathiness), and of a pleasant quality. For this purpose constant—if possible, *daily*—attention must be directed to two things: (1) the *control* of the breath; and (2) the throwing *forward* of the voice. The lump in our throat called the *larynx*, or "Adam's apple," is the instrument of voice.

The proper management of breath promotes a correct striking of the tones, as well as their purity and quality. Insufficient breath causes flatness of pitch, at the same time with thin and poor quality. The slightest *unnecessary* force of breath makes itself heard along with the vocal klang, and causes mixture and *impurity* of tone. "Every tone," says Madame Seiler, "requires, for its greatest possible perfection, only a certain quantity of breath, which cannot be diminished or increased without injury." As the breath has to be received into the lungs by the same channel through which it leaves them, it is obvious that the regular action of breathing must be interrupted when we speak or sing. Hence the necessity of care and management. Elocutionists, as well as voice-trainers, recommend that the lungs should be *kept* fairly full. Mrs. Blaine Hunt says: "Accustom yourself to take breath *wherever you can*, although you may not feel the necessity for it at the time. This is important *to beginners*, as it teaches them soon to take it without exertion, and less perceptibly to the hearer." Of course the sensible singer *cannot* take breath in any place in which his doing so would spoil the sense and continuity of the words, or of the musical phrases. There is no need of noisy effort to draw in the breath, it is only necessary to expand the ribs, and the lungs *are* filled. Breath should, with very few exceptions, be taken through the nose. On this

point, Behnke writes: "I must enter my most decided protest against making it a practice to inhale through the mouth. There are, of course, occasions when this is unavoidable, as, for instance, where the singer has rapidly to take what is called a 'half breath.' But complete inflation or 'full breath' is not the work of a moment; it takes time, and must be done gradually, steadily, and without the slightest interruption. This should *always* be done through the nostrils. The mouth was never intended for breathing, while the nose is especially and admirably adapted for this purpose." And again—"In any case, by mouth breathing, unavoidable as it may sometimes be, an irritation is continually set up; and every possible opportunity of counteracting it by again breathing through the nostrils should be seized. In accordance with this consideration, *breathing exercises* ought *always* to be carried on with closed lips, and it is very much to be regretted that in some otherwise excellent singing manuals the opposite practice is recommended." In the beginning of his studies the singer should take breath at the end and at some convenient place in the middle of each line of poetry. Gradually the muscles which *hold* the ribs distended sideways, as well as those *underneath* the lungs, will gain strength. A long-sustained tone should not be expected at first; and *the swell* upon such tones, properly delivered, is, as Garcia, Bassini, and others show, among the *last* attainments of vocal power. Exercise steadily pursued, and nothing else, can give to the muscles the requisite power of control. Voice exercises should for a time be sung, as the old Italian masters required, rather *softly*. The effort to sing a moderate tone, with a full but not overcrowded chest, *compels* attention to the control of the muscles; it also enables the pupil the better to *perceive for himself* what is meant by purity and beautiful quality of tone. Until this perception is formed nothing is done. The pupil in a popular evening class must, in this matter, rely chiefly on himself and his daily practice. A class-teacher can give but little study to individual voices. Much, however, is done in classes by imitation and sympathy. We have noticed that every teacher who himself understands what "a good tone" is, *will* have it in his class; and, when once the right habit is established there, new comers naturally and easily fall into it.

Quality of Voice (*timbre*, that which makes the difference between a hard wiry voice, a soft clear voice, a full rich voice, &c.) depends chiefly on *the habit* of throwing the air-stream *forward* in the mouth. Professor Helmholtz' experiments, as well as the practice

of Garcia and others, support this view. Some vowels naturally favour the habit more than others. In English, *ee*, *ai* (as in *feel*, *maid*, &c.), *oa* (as in *oar*, *coat*, &c.), and *oo* are all "forward" vowels, as anyone may know by a few experiments with his own voice. The frequent use of these vowels in vocalising, in connection with a proper management of the breath, enables the voice-trainer "to form," says Madame Seiler, "out of a sharp, hard, and disagreeable voice, a voice sweet and pleasing." The open vowel *aa* (as in *father*) is commonly formed by the English, the French, and the Germans far *back* in the mouth; but "the Italians," says Madame Seiler, "form no vowel so far *front* as their clear-sounding beautiful *aa*." When we copy the old Italian voice-trainers in employing this vowel, so useful in vocalising, because it opens the mouth properly, let us take care to throw it forward, and so give it the soft, round Italian quality. It is unfortunate that our *ee*, *ai*, *oa*, and *oo* do not, like the Italian *aa*, promote the proper opening of the mouth.

Position (Teacher's Instruction to Class).—(*a*) Stand with heels together. (*b*) Head erect, *but not thrown back*. (*c*) Shoulders held back, *but not up*. (*d*) Mouth freely open, the lower jaw falling easily and naturally, disclosing *a little* of both upper and lower teeth, which should be about two fingers breadth apart. Class can test this.

Note.—It would be well if each member of the class could be provided with a little hand-mirror for all voice work. Suitable mirrors for the purpose can be bought retail for a penny, or at 8s. a gross wholesale. The above instructions have to be carefully studied by the singer. At first they will make him stiff and self-conscious, but soon the proper position will grow into a habit. Everything will be more easy, and the motto of the old masters will be realised: "Pleasant face makes pleasant tone." The teacher calls his pupils into position by giving out as words of command, "stand," "head," "shoulders," "mouth," or "a," "b," "c," "d." At each order the pupils take up the position indicated, and the teacher watches to make sure that they do so properly. He makes a sign (motion) with the fingers of his left hand to those who do not open the mouth enough. He shakes his head at those who do not make "a pleasant face," and so on. Garcia says: "Open mouths of an oval shape, like those of fishes, produce tones of a sorrowful and grumbling character; those of which the lips project in the form of a funnel give a hard barking voice; very wide mouths which exhibit

the teeth *too* much, render the tone rough; those which have the teeth too close, form shrivelled tones." These points must be attended to at the commencement and in the course of every early lesson. There is no other way in which the pupil can be saved from slovenly habits and coarse flat singing.

Chest Exercise.—*To train the muscles at the sides of the lungs, and under them.* Before asking the class to stand, the teacher should draw attention to the sensation of the easiest breathing in the easiest possible seated position of the body, as it is only this ordinary normal breath which the singer has to develop.

Ex. **378** (Breath Control).—(*a*) Teacher, with raised hand, calls class into "position," but with mouths shut. (*b*) Class inhale slowly through the nose, while his hand is slowly lowered. (*c*) Class let the breath gradually go as the hand is slowly raised. Time to be occupied with this ebb and flow practice should not exceed three or four seconds, it can be slowly increased at the rate of one second a week up to ten. The above exercise prepares the way for the following, which is a most important exercise, and wants careful practice. It should be done both seated and standing.

Ex. **379** (Breath Control and Holding).—(*a*) Teacher, with raised hand, calls class into position (mouths shut). (*b*) Class inhale while his hand is slowly lowered. (*c*) At an easy point the teacher's hand remains stationary, and the pupils hold their breath, by keeping the lower walls of the chest expanded. (*d*) Class let the breath gradually go as the hand is slowly raised. The importance of this last exercise lies in the holding, which must be done *at the waist* and *not* at the throat. The time value of the holding should not exceed three to four seconds for a first exercise. Increase this at the rate of two seconds a week up to the fourth week, but on no account, for general class work, exceed eight or ten seconds for the holding.

The question naturally follows: "*How is the student to be sure that the breath is correctly placed?*" (*a*) Stand in front of a mirror sufficiently large to show the complete bust. (*b*) Place the arms at the side akimbo, and let the hands be spread out to encircle the waist—fingers in front, thumbs behind. (*c*) Take a breath through the nose, and try, as it were, to fill out the hands. (*d*) The slightest raising of the shoulders proves wrong action, but any feeling of the hands moving proves correct action. In fact, the student must feel a general expansion all round the waist, sides, front, and back.

SECOND STEP.

The teacher calls his pupils into position just as he did at the beginning of the lesson in the First Step. It is exceedingly important that the pupils should *cultivate for themselves* a good position in singing. It will then become an easy habit. Practise this at each lesson.

Chest Exercises. Ex. **380** (Breath Control and Breath Use).—(*a*) Teacher with raised hand calls class into position. (*b*) Class inhale while his hand is slowly lowered. (*c*) Momently holding, as in Exercise 379. (*d*) Class count aloud from figures 1 to 8 at the rate of seconds, while the teacher raises his hand.

Note.—While thus using up the breath, care must be taken that this is done with due regard to breath economy. The holding sensation should not be completely lost, even though breath has been expended in the counting. At the end of the counting replace the breath used, and start afresh. Increase the number counted by two a week up to thirty.

Ex. **381** (Easy Exercises to Combine Breath Control with Tone Production).—(*a*) Take a breath, as already practised in Exs. 378, 379, 380. (*b*) Open mouth wide enough to admit of two fingers laid on top of one another. (*c*) Teacher patterns a tone at an easy pitch, which class repeat. This tone should be about four beats long, at the rate of seconds.

Note.—The class should be instructed to watch the breath, feel that plenty is in reserve, little being used. While attention should be drawn to mouth opening, the prime object of the exercise is to give a firm control of the breath while singing a simple tone of easy pitch. The length of the tone can be gradually increased, week by week, up to ten or twelve seconds.

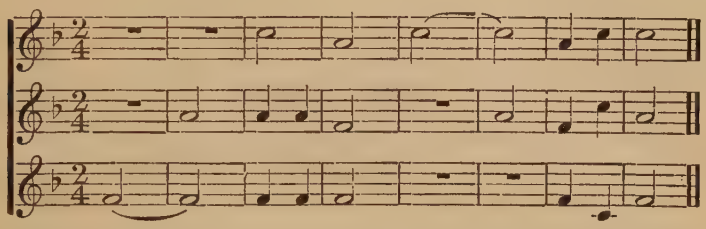
Vocal Klang Exercise. Ex. **382.**—(*a*) Breath taking, as in Exs. 380 and 381. (*b*) Class sing, in obedience to the teacher's manual signs, **d m s d' d' s m d.** The manual signs enable the teacher to watch the posture of his pupils, and the pupils to watch the commands and intimations of the teacher. This exercise should be sung slowly (say at M. 60) and also *softly*, for the sake of studying beauty in the quality of tone. When in any exercise the teacher feels that he has secured that good quality, he occasionally ventures on a *middle* force of voice, but always strives to maintain the same good quality. In mixed classes of men and women this exercise will, of course, be sung in octaves, as the voices of men and women are naturally an octave apart. The importance of this simple exercise is great, and the difficulty of obtaining a perfect and pure unison of voices in it is considerable.

The exercise is—(1) sol-faed *once;* (2) sung *once* to the forward syllable *lay;* (3) sung *three* times to the forward and pleasant Italian syllable *laa*, and (4) sung *once* to the best English syllable for the sharp accented delivery of tones—*koo*, striking four light *koos* to each tone. The first step of this process puts the ear in tune; the second places the tongue properly, and so prepares the mouth for the real Italian *aa;* the third gives the best form of mouth for the production of a beautiful sound; and the fourth strengthens the voice by active but not forced action, and favours that downward motion of the larynx on the delivery of short and accented (though not loud) tones which has to be formed into a habit for after use. The exercise, having been thus *six* times sung in Key B, the same process will be repeated in Key C. If care be taken to stop the singing of those who find the highest tones difficult to produce, this exercise can be repeated in Keys D, E♭, and even E.

Tuning Exercises can now be added for the purpose of teaching voices singing different parts *to study one another*, and to chord well together. To some extent this is done in every exercise, but it requires also separate study. The teacher divides his women's and children's voices into three "parts" (1st, 2nd, and 3rd), and causes them first to Sol-fa, and then to *lay* and *laa* the following exercise:—

Ex. 383. KEYS F and G.

1st.	:		:		s	:—	m	:—	s	:—	—	:—	m	:s	s	:—
2nd.	:		m	:—	m	:m	d	:—	:		m	:—	d	:s	m	:—
3rd.	d	:—	—	:—	d	:d	d	:—	:		:		d	:s,	d	:—



When this is done to the teacher's satisfaction he utters the word "change," and those who have sung the first part take the second, the second the third, and the third the first. At the word "change," again the same process is repeated. The teacher then divides his men's voices in a similar manner, and carries them through the same six-fold exercise. The teacher, in this exercise, watches his pupils—(1) to ensure the holding of their books easily, not cramping the chest, as high as possible (so as just to see their conductor over the top), and without bending the head; (2) to secure a uniformly clear, *soft* tone, making a signal to anyone whose voice is so prominent as to stand out from the rest; and (3) to maintain the perfect *tuning into each other* of all the parts of the chord. The distinct entry of each "part" is meant to assist the perception of "just" or exactly true intonation. It is not every class that has the thoughtfulness and courage to take this exercise at *the beginning* of the second step, but it should be attempted. The division of voices is a severe test of independence, and therefore useful. Some singers will never be independent till you compel them to try. For some time the accord of the voices will be very rough and imperfect, but soft singing and listening will amend the fault.

THIRD STEP.

As the third step is likely to occupy some time, all the breath and voice exercises already given are here repeated:—

Position Drill (Teacher's Instructions).—(*a*) Stand with heels together; (*b*) Head erect, but not thrown back; (*c*) Shoulders held back, but not up; (*d*) Mouth freely open.

Note.—The lower jaw should fall easily and naturally, disclosing a little of both upper and lower teeth, which should be about two fingers breadth apart. The class can test this, but it would be better if each member were given a small mirror of which mention has already been made.

Chest Exercises. Ex. **384** (Breath Placing).—*(a)* Class called into position; *(b)* Class inhale while the teacher slowly lowers his hand; *(c)* Class exhale as the hand is slowly raised.

Note.—Attention must be continually drawn to the proper placing of the breath at the waist, special care being taken that no shoulder-action takes place. Time to be occupied in this in and out practice should not exceed, at this step, five or six seconds. Two or three minutes of this drill at the beginning of each lesson will prove a great help to the proper placing of the breath.

Ex. **385** (Breath Control and Holding).—*(a)* Teacher with raised hand calls class into position, mouth shut; *(b)* Class inhale while his hand is slowly lowered; *(c)* At an easy point the teacher's hand remains stationary, and pupils hold their breath by keeping the lower walls of the chest expanded; *(d)* Class exhale as the hand is slowly raised.

NOTE.—Direct special attention to the following points:—No shoulder action. Breath to be held at the waist, and not at the throat. Time of holding not to exceed five or six seconds.

EX. **386** (BREATH CONTROL AND BREATH USE).—*(a)* Teacher with raised hand calls class into position; *(b)* Class inhale while his hand is slowly lowered; *(c)* Hold breath for two seconds; *(d)* Class count aloud from figures 1 to 12, while the teacher raises his hand.

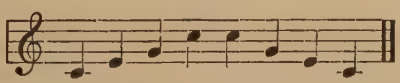
NOTE.—Attention should be drawn to strict economy of breath. Holding sensation should not be completely lost. At the end of counting, replace and start afresh. Increase the number counted by two a week up to thirty.

EX. **387** (BREATH CONTROL AND TONE PRODUCION).—*(a)* Breath taking as in Ex. 385; *(b)* Mouth open, two fingers width; *(c)* Sing to *laa*, at easy pitch, a six-beat tone at the rate of seconds.

NOTE.—Control of breath is *all-important* in this exercise. Five minutes spent at the beginning of each class lesson on the above four exercises will prove invaluable.

Vocal Klang Exercise (No. 1). Ex. **388.**—*(a)* Breath taking as in Ex. 385; *(b)* Sing slowly and softly—

d m s d' d' s m d



to teacher's manual signs:—(1) Sol-faed; (2) To *lay;* (3) Three times to *laa*; (4) Four times to *koo*, very lightly struck. Keys B, C, and D for all voices. Keys E♭ and E for high voices only.

NOTE.—Attention should be drawn to the proper holding of the breath at the waist, which is apt to get neglected in the advancing difficulty of the exercise.

Vocal Klang Exercise (No. 2). Ex. **389.**—*(a)* Breath taking as in Ex. 385; *(b)* Sing slowly and softly to teacher's manual signs:—

KEYS **B**, **C** for all voices. KEYS **D**, **E♭**, **E** for high voices only.

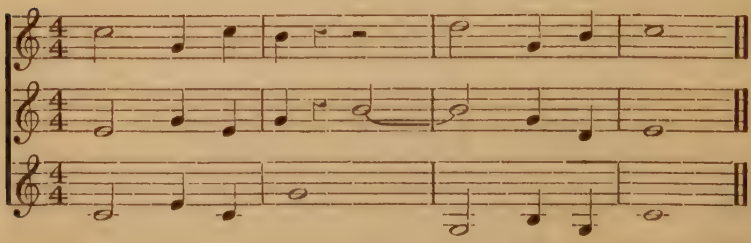
| d :m :s | d :m :s | s :t :r' | s :t :r' | d' :— :— ||

NOTE.—Practise as directed in Ex. 388. After exercising in each key, let the teacher test the pitch. There should be no flattening in these chordal exercises.

Tuning Exercise.—To be used with the same processes as Ex. 383, taking care to secure a soft tone, each part listening for the others, and learning to enjoy the perfect blending of the voices.

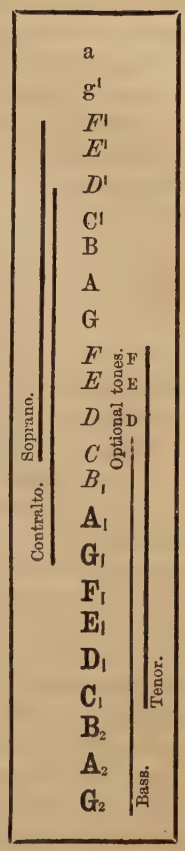
Ex. **390.**—KEY **C**. Tuning Exercise for three equal voices.

d' :—	s :d'	t :	:	r' :—	s :t	d' :—	— :—
m :—	s :m	s :	t :—	— :—	s :r	m :—	— :—
d :—	m :d	s :—	— :—	s_1 :—	t_1 :s_1	d :—	— :—	



Classification of Voices.—In the following exercises the parts are not kept within so close a range as before. It will not now be possible to "exchange parts." It is therefore desirable that the teacher should (either himself or by his assistants) examine every voice in his class and divide them into higher and lower voices. The women's and children's voices are naturally pitched about an octave higher than the men's. The pitch tone G (second line, treble staff) stands at about

the middle of the range of women's and children's voices. In examining these voices the teacher pitches this tone as a key-tone, and requires the pupil to Sol-fa, first upward and then downward from it. If the fuller, more beautiful, and more easily produced tones of the voice lie above G, it may be classed as a high voice. If the best tones of the voice lie below G, it may be called a low voice. Cultivation may afterwards make a difference, but this simple mode of classification answers our present purpose. The high voices of women and children are called Soprano (pronounced Soprahno); the low voices, Contralto. The G_1, an octave lower than the last (fourth space, bass clef), serves to divide the men's voices in the same way. It is the *quality* of the tones above and below G or G_1, not the present reach of the voice, which decides the question. The high voices of men are called Tenor, the lower voices Bass.



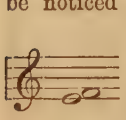
The Compass of Voices upward and downward *varies greatly*, and is not a sufficient test of their fitness for the high or low "part" in the music, but it is useful to bear in memory that the *easy* compass of most voices is about an octave and a half. Basses and Contraltos easily compass, the one from G_2 to C and D, the other from G_1 to C' and D'. Tenors and Sopranos *easily* compass, the one from C_1 to F, and the other from C to F'. Voice-trainers commonly give the name Mezzo (pronounced *med·dzoh*) Soprano to voices which seem to be between Contralto and Soprano, and Baritone to voices which are neither Bass nor Tenor. The diagram at the side shows the common easy compass of the voices as given above.

Men's and Women's Voices.—Ask a man to sound the same note as a woman, girl, or boy, or ask them all to sing together the air of a tune, and they will sing an octave apart. If you doubt this, get the woman, girl, or boy, after sounding what is commonly called the same note, to sing down the scale an octave; the man then resounds the note he first struck. The ear will then feel that these

two sounds last struck are really in unison, and that what commonly goes by the name of unison is really in octaves.

Naming of Parts.—In the titles of tunes the initial letters are used to name the parts, thus:—S. for *Soprano*, C. for *Contralto*, T. for *Tenor*, and B. for *Bass*.

Registers.—In the highest part of the compass of men's voices, and in the lowest part of the compass of women's voices, may be noticed a remarkable change in the quality of the tones. The place where this change occurs is called "the great break." It is in all voices about E or F. The break arises from the different way in which the tones are produced in the larynx. Below the break the tones are produced by what we may call the first or thick register of the voice; above the break by the second or thin register. In women's voices there is yet a higher register, beginning with g^1, which we may call the third or small register.



The Lesser Breaks of the voice divide both the thick and the thin registers into upper and lower parts. The break between the upper and lower thin register is quite manifest in ordinary soprano voices between one-C (C^1 third space, treble staff) and one-D (D^1). The upper thin *may* overlap downward, but does not commonly do so. The break between the upper and lower thick registers is easily noticed in male voices between A-one (A_1—fifth line, bass clef) and B-one (B_1). The upper thick register *may* overlap downwards, but seldom does so in male voices. It is said that in women's voices this break occurs one-third higher, between C and D; but we have noticed that many women habitually make the upper thick register overlap downwards, so that they change into the lower thick, just where the men do, on A-one (A_1).

Mechanism and Feeling of the Registers.—In the lower thick register, the whole length and the whole substance of the vocal membranes are thrown into full vibration. (See the diagram at the side of the Voice Modulator, 144). The air must, therefore, press upon the membranes with a greater volume than in the other registers. "One thus has a sensation," says Madame Seiler, "as if the whole body took part in this formation of sound."

In the upper thick register, while the whole thickness of the membranes is still in vibration, their *length* is greatly shortened. "The sensation," says Madame Seiler, "is as if the tones came from

the upper part of the chest." These physical sensations do not show how the sounds are generated, but what parts of the nervous system are excited in the process. They help us, however, to recognise the distinctions of register, and they account for some of the conflicting names by which the registers have hitherto been known.

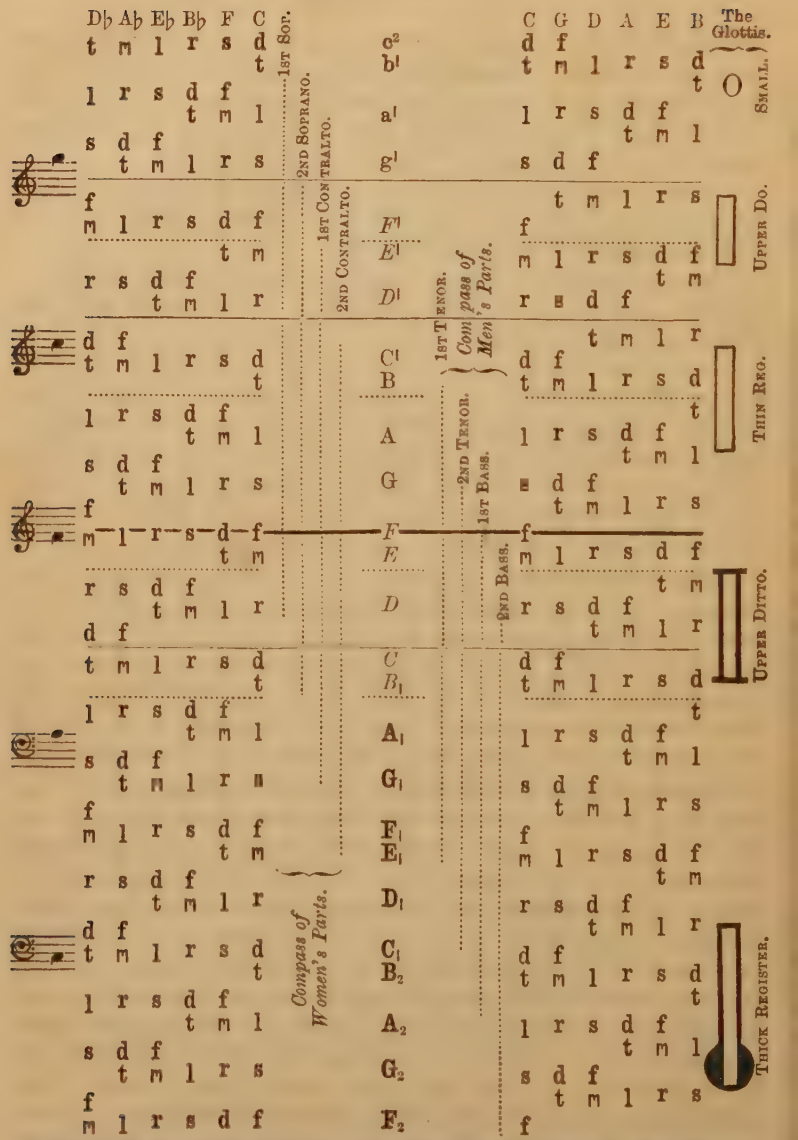
In the lower thin register the whole length of the membranes is again employed; but only their thin edges vibrate. "The feeling is as if they had their origin in the throat."

In the upper thin register the membranes are again shortened, and the feeling is "as if the throat had nothing to do with the tones—as if they were formed above in the mouth."

In the small register only a small part of the glottis to the front of the larynx is opened, and "one has the feeling," says Madame Seiler, "that the tones come from the forehead." Thus the singer is like the violin player, who sometimes uses a thin string, sometimes a thick one, sometimes a short string, sometimes a long one. These points of information will help to fix the pupil's attention on the various changes of his voice.

Optional Tones.—Although the lower registers cannot be forced upward beyond the limits mentioned, without injury to the voice, the higher registers can in all cases be used some way below their proper limit. So much is this the case with the thin register, that the three tones F, E, and D are called optional tones, and the pupil is advised to exercise his voice in order to equalise the quality and power of these three tones, and to use either register interchangeably.

Recognition of the Lower Thin Register.—It will be seen from the Voice Modulator (p. 144) that women naturally use this register in the middle of their voices, and have no difficulty in recognising it; that, among men, basses have little need for it, except for solo singing and for any part-music which demands an uncommon compass of voice; but that tenors require a careful cultivation of this register and of the "optional tones." In order to enable men to discover and recognise the thin register, the teacher causes them to take a loud tone for **doh** (say C), which is decidedly within the thick register, and then guides them by his manual signs to sing the chord slowly, thus, **d m s**. If he allows them to sing the **soh** softly, they will instinctively produce it in the thin register. Having once found that register, it will not be difficult for them to continue the same quality of tone in



Note.—The thick horizontal line shows the "great break" between the Thick and Thin Registers at F. The thin line, an octave above, shows the "small break" between the Thin and Small Registers. The dotted lines show the *average* place of break, the other lines the *highest* place that is safe.

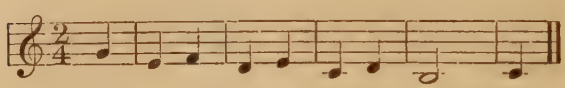
a downward phrase like the following, **s f m r d**. Having got back to the **doh** in the thin register, they may then take breath and sing it again in the thick. Of course the pupils can take $A_{\flat}$ or $G_{\flat}$ for their key-tone. They will then have to follow the manual signs thus, **d m s d'**; **d'** will be delivered softly in the thin register, and the descending passage in the same register would be **d' t l s f m r d**. It is better that *all* the men's voices should go through this experiment.

Strengthening of the Lower Thin Register.—Exercise—regular exercise—strengthens the tones of this register so as to make them blend easily into the tones of the stronger register. Like all other exercises intended to strengthen the muscles, it must have something of force in it, but must not be over-strained, just as for strengthening the legs a run is better than a walk, while *over*-exertion does more harm than good. Therefore the necessity in the following exercise of using well the staccato syllable *koo*. It will be remembered that a new combination of the delicate muscles of the larynx is required for every conceivable sound which it produces, and that all these muscles and combinations of muscles have to be exercised. Hence the necessity of using this exercise in various keys, so as to bring intervening tones into play. Ex. 391 should be first sol-faed with the manual signs; second, sung to *koo* five or more times, much more quickly; third, sol-faed again. On sol-faing the second time, the quality of the tone will be found to be very much improved. But care must be taken not to fatigue the voices. At first five *kooings* will do this, and there must be a rest before the exercise is used in another key. The first and second keys will be quite fatiguing enough to begin with. The keys are so arranged that without the use of the tuning-fork the teacher can pass from one to another. For example, after exercising in key B, he strikes **ray**, calls it **doh**, strikes the chord, and proceeds with the exercise again. After thus using what is called the key of C sharp, he strikes $te_{\flat}$, calls it **doh**, strikes the chord, and proceeds with the exercise in key C. In the same way the **ray** of key C will give him key D. This exercise should be used for a very short time at every future lesson of this step. If the class is a mixed one, women should join in this exercise, which lies in the lower compass of their voices and is easy to them. This will encourage the men's voices.

Ex. **391.**—To strengthen the lower thin register. To be sung in the higher part of men's voices, and the lower part of women's voices:—

KEYS **B**, **C♯**, **C**, **D**.

}:s |m :f |r :m |d :r |t, :— |d ‖

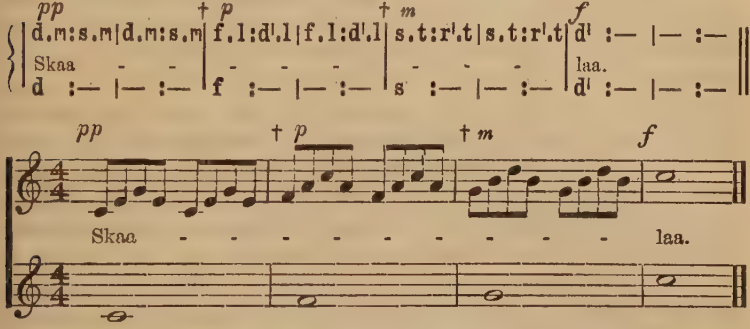


FOURTH STEP.

Chest and Klang Exercises.—These exercises are now united. The lower part is to be sung as a chest exercise, always to the word "skaa-laa," and on one breath. Those who sing the upper part may take breath at the places marked. They must deliver the first measure very softly *(pp)*, the second measure softly *(p)*, the third measure with a medium force of voice *(m)*, and the fourth measure with full force of voice *(f)*. As soon as the exercise is thus sung, the singers must change parts for the sake of rest and variety, and this is reckoned one performance of the exercise. Let the exercise be performed, thus:—(1) In key C, the upper voices "slurring" each measure to the forward Italian *laa*, at the rate of M. 76. (2) In key C♯, the upper voices singing to the staccato *koo*. (3) In key D, the upper voices *laaing* at the rate of M. 60. *Laaing* is used here as a rest before the last effort. (4) In key E♭, the upper voices sol-faing. Sol-faing is used here to make sure of correctness of tune in the highest tones. The teacher will be careful not to carry the voices any higher than is here indicated, for, especially in an exercise with increasing force, he may cause the first or thick register of men to be strained, and unfit them for changing the register on the optional tones. It is remarkable that the woman's voice changes into the small register just about where, an octave lower, the man's voice changes into the thin register. But women

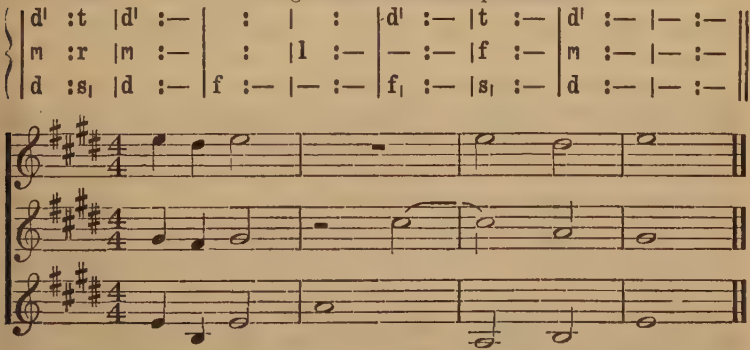
do not commonly use optional tones below the F^{1}. Their voices, however, require equal care to avoid straining. Basses must use the thin register for all notes above C♯ or D; tenors, E♭ or E.

Ex. **392.**—KEYS **C**, **C♯**, **D**, **E♭**. M. 76 and 60, &c.



Tuning Exercise.—To be used with the same processes as described at page 139, except that the parts cannot be changed.

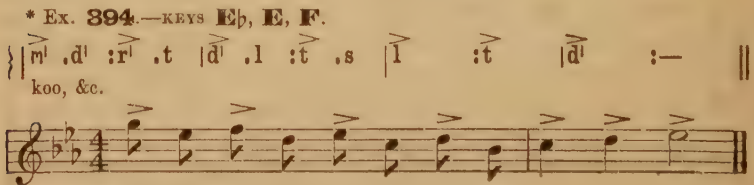
Ex. **393.** KEY **E**. Tuning Exercise for three equal voices.



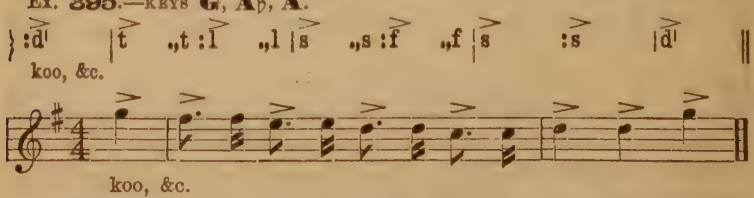
The Registers.—It has been shown that the human voices make together one great organ, running through its various registers from the lowest bass to the highest soprano, so that the voices of a choir containing men and women could run up one grand homogeneous scale of three or four octaves. (See pages 141 and 144.) The compass of each particular voice taking the registers as they come, is only a portion cut out of this great scale. It should be carefully noted

that the difference of male and female voices, as soprano, contralto, tenor, bass, does not necessarily make any difference of quality on identical tones. Thus a contralto, a tenor, and a bass, when naturally trained, do not generally differ in quality on G_1, A_1, and B_1, and a soprano, contralto, and tenor singing the identical tones *C*, *D*, *E*, could not be distinguished from one another except by the shades of difference which naturally mark individual voices, or the more marked differences introduced by false training. Uncultivated male singers are commonly much ashamed of their weak thin register, until they have made it strong by practice. Already some progress has been made in strengthening it by means of Ex. 391 and 392. This *staccato kooing* exercise must not be discontinued or overdone. It may, however, now be varied after the manner of the two exercises which follow. They should be first sol-faed; second, sung to koo five or six times much more quickly; third, sol-faed again. On sol-faing the second time the quality of the tone will be found to be improved. Care must be taken not to fatigue the voice; also that practice should not be given at too high a pitch, especially if bass voices are joining in the singing.

* Ex. **394**.—KEYS **E♭**, **E**, **F**.



Ex. **395**.—KEYS **G**, **A♭**, **A**.



The Mixed-voice.—The above Ex. 394 can be used by male singers as a preliminary exercise before attempting the cultivation of the mixed-voice. The mixed-voice is the thin register combined

* This Exercise can be used for the "Upper Thick," in key C¹, and for the Upper Thin in keys C¹ and D¹.

with a low position of the larynx in the throat. It is used mostly by tenors, and sometimes by baritones and basses, to get over the difficulty of the break between the thick and the thin registers. To gain success two things are necessary: (1) to be sure that the thin voice is being sung; (2) to have the power to keep the larynx low in the throat. To test the right production of the thin, have the exercise sung by sopranos and tenors in *real* unison. If the voices blend the production is correct. Next as regards the position of the larynx. The practice is best done before a mirror. Hold the head perfectly easy, and watch the position of the larynx (Adam's apple). Try by effort of will-power to make it take a lower position in the throat. If in difficulties, try the effect of an artificial yawning action. This will lower it at once. Note the sensation, and repeat with the mouth closed. Some get this action easily, others find it difficult and sometimes impossible.

It will help immensely to practise thoroughly these two steps first, and to be perfect in each before proceeding further. Many fail for want of attention to detail. There must be no tightening or straining of muscle, all action must be perfectly comfortable. Spend a week or two, longer if necessary, on the preparation work.

Having gained these two steps, proceed to join them in practice by the following exercise. Sing to *koo* a top D (or E), using the THIN REGISTER and normal position of the larynx. Repeat the note with a low position of the larynx. Be sure not to alter the method of production. The first pure thin register tone will be thin and poor. The second, if rightly placed, will be much fuller and without any more effort. Proceed by half-tones up to F or F♯. Tenors would begin at E and go up to A♯. In this way the thin quality can be reinforced, and this method of production is called, rather unfortunately, the mixed-voice.

Behnke writes: "The 'voce mista' is mixed in this sense, that it combines the vibrating mechanism of the 'lower thin' with the position of the larynx of the 'lower thick;' that is to say, while the vibrations are confined to the thin inner edges of the vocal ligaments, the larynx itself takes a lower position in the throat than for the 'lower thin,' and the result is a remarkable increase of volume without any corresponding additional effort in the production of tone."

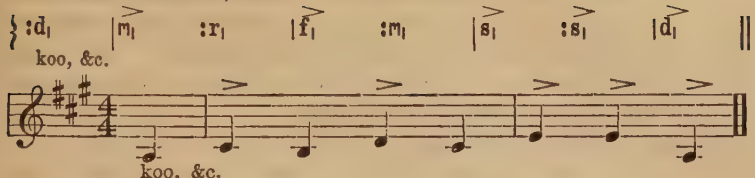
Another exercise for the mixed-voice. Stand before a mirror.

Place the finger on the Adam's apple. Sing the note D_1 and softly glide to upper D (tenors try E). Sing the upper note in the thin register. If this is gained without the larynx rising, the resulting tone is mixed-voice tone. This is good practice. Be sure the upper tone is thin register, and NOT soft upper thick register.

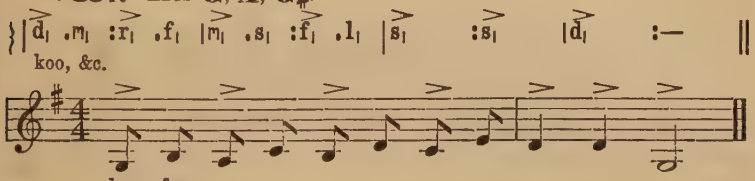
Recognition of the first or Thick Register.—As the thin register is found to be neglected by men and commonly used by women, so the thick register is sometimes neglected by women and commonly used by men. Many soprano singers do not know what it is, and even contraltos are afraid to employ what they think is a man's voice. It is quite common for voice-trainers to encourage women to ignore altogether the *upper* thick register, using the thin instead; so that when, on B_1 or C, they do at last enter the thick register, it is on its fully vibrated tones, and the change of quality is unpleasantly marked. To enable female pupils to *recognise* the thick register, place the voice modulator (p. 144) before them, and then, beginning with a tone (B, A, or G) decidedly within the thin (their easy) register, let them sing *downwards* (guided by the manual signs) **d** s_1 m_1 d_1, and *with increased force* on the lowest tone. This last tone will certainly be in the thick register. Having got that quality of tone let them run up, *retaining the same quality*, to E. This is the converse of the process by which the tenors and basses learnt to recognise the thin register, p. 143.

Strengthening of the Thick Register.—Contraltos and sopranos will require the same *staccato kooing* exercise to strengthen the lower part of their voices which tenors and basses required (p. 145) for the *higher* part of *their* voices. The process of strengthening must be upwards from the undoubted territory of the thick register towards the borderland of thick and thin. Be careful not to *force* this register too much, for the registers cannot be made to overlap *upwards* without injury. Male voices may join with the female voices in this exercise, for it is easy to them, and they may encourage the sopranos and contraltos, but they must sing very softly lest the voices which need the exercise should be unheard. Let the following exercises be used after the manner described for Ex. 394. The men will have to regard the notes as an octave higher than they are written.

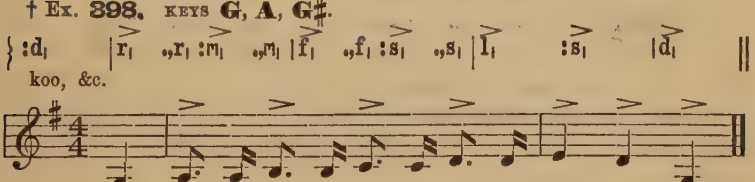
Ex. **396.** KEYS **A, B.**



Ex. **397.** KEYS **G, A, G♯.**



† Ex. **398.** KEYS **G, A, G♯.**



Blending of Registers.—A good singer should be able to pass from one register to another without allowing the difference to be noticed. With this view the voice-trainer strengthens on the "optional tones" (p. 143) the weaker of the two registers till it equals, in volume, in quality, and in ease of production, the stronger one. He then tests the power of the singer in producing one or the other register at will, as in the following exercises imitated from Garcia. The notes in common type are to be sung in the thick, and those in italics or under an asterisk in the thin or mixed registers. The effort will be to make the two tones as similar as possible. Let the pupil take no breath in passing from one register to the other, and let him sing each exercise more and more quickly. Male voices will sing these exercises in the higher part of their range, and female voices in the lower part of their range. Men and women will sing identical tones. None of the keys must be omitted, because we have

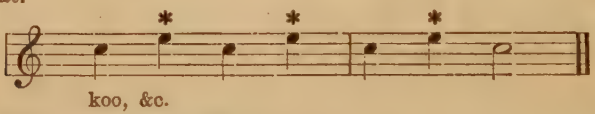
† Be careful not to carry the "Lower Thick" above B (or A for men), but to change into the Upper Thick.

to give exercise to *all* the small laryngeal muscles, through the whole range of the optional tones. *This is a case in which class teaching is insufficient.* It can only set the pupil in the right way. He must judge his own progress. The effort to do so will make him eager to enjoy the advantage of individual teaching.

Ex. **399.** KEYS **C, C♯, D, E♭.**

| d' :m' | d' :m' | d' :m' | d' :— ‖

koo, &c.

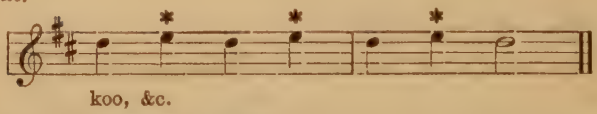


koo, &c.

Ex. **400.** KEYS **D, E♭, E.**

| d' :r' | d' :r' | d' :r' | d' :— ‖

koo, &c.

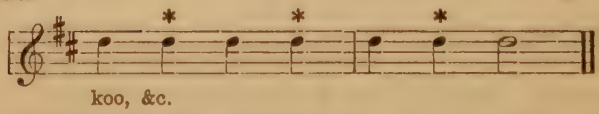


koo, &c.

Ex. **401.** KEYS **D, E♭, E, F.**

| d' :d' | d' :d' | d' :d' | d' :— ‖

koo, &c.



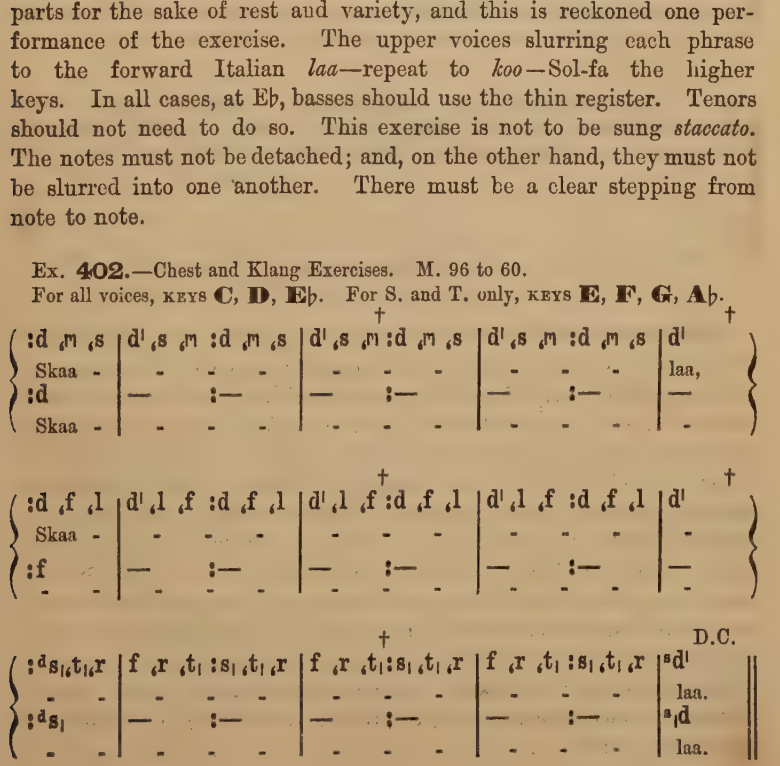
koo, &c.

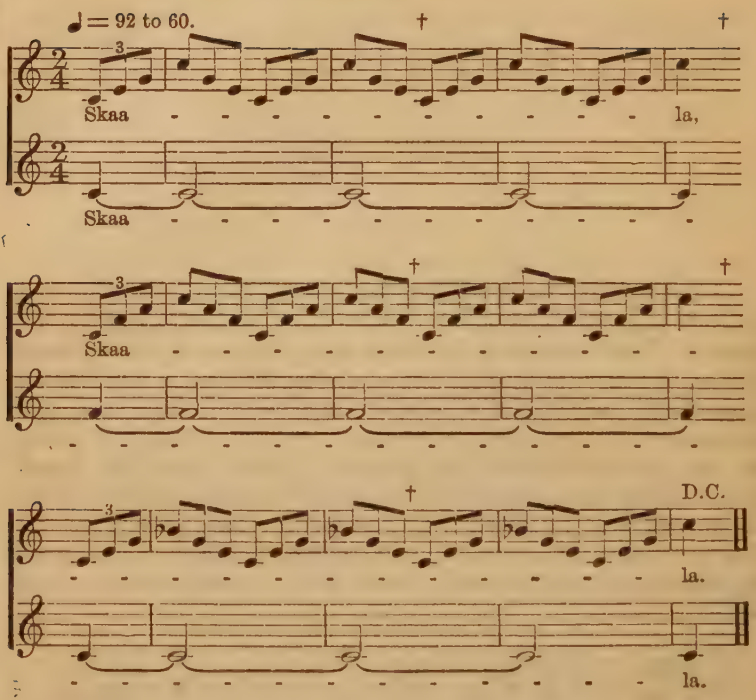
Recognition and Management of Optional Tones.—Tenor singers should now systematically study the best use of their optional tones. First, before commencing any tune they should notice the key, and from that ascertain on what Sol-fa notes their optional tones will fall. The voice modulator (p. 144) will at first assist them in this. Second, they should study the phrasing of each passage in which the optional tones are employed. Third, in cases in which a *piano* or *forte* is required, they will remember that they can obtain a stronger tone with the thick than with the thin register. Some persons habitually change the register at a certain pitch, whatever the passage sung. Others try to avoid changing the register within any single musical phrase, as much as possible. Descending from the thin register, they keep it as far as they can. Ascending into the thin register, they begin their phrase, if possible, in that register.

FIFTH STEP.

Chest and Klang Exercise.—The lower part is to be sung as a chest exercise, always to the word "Skaa-laa," and on one breath. Those who have the upper part take breath at the places marked †. As soon as the exercise is sung, the singers must change parts for the sake of rest and variety, and this is reckoned one performance of the exercise. The upper voices slurring each phrase to the forward Italian *laa*—repeat to *koo*—Sol-fa the higher keys. In all cases, at E♭, basses should use the thin register. Tenors should not need to do so. This exercise is not to be sung *staccato*. The notes must not be detached; and, on the other hand, they must not be slurred into one another. There must be a clear stepping from note to note.

Ex. **402.**—Chest and Klang Exercises. M. 96 to 60.
For all voices, KEYS **C**, **D**, **E♭**. For S. and T. only, KEYS **E**, **F**, **G**, **A♭**.





Examination of Voices.—Since the proximate classification of voices at the third step (p. 140), many voices will have changed. Cultivation will have developed new capacities. Each voice should, if possible, be examined afresh, and a report of its present physical condition drawn out, showing its easy compass, and its quality and volume in each register. The teacher will know, by its best region, whether it should be called first or second soprano, first or second contralto, first or second tenor, or first or second bass. In large classes, and in ordinary evening classes, the teacher will not have time to go through this important process, unless he can command competent assistance. But wherever it can be done every pupil should, several times in the course, receive advice about the character and management of his voice. He should, in fact, be "put in charge" of his own voice, and expected to present it in improved condition at the next examination.

Delivery of the Voice.—In singing, the student must remember that he is not singing to the top of his head or the bottom of his throat, or to the inside of his mouth, but to an audience in front of him. He will, therefore, direct his breath outwards, in a steady, well-regulated stream, keeping his teeth always wide apart—even when he has to round his lips. By this means he will avoid shrill bird-warbling, bass growling, and vague humming, and will produce a *rich, round tone*, without discordant upper "partials."

Attack and Release.—Closely connected with a good *quality* of sound, and essential to its production is that clear striking of every tone—that "good attack," as M. Fétis calls it—that firm, but light and elastic "touch" as Madame Seiler speaks of it—which should become a habit of the singer. Every tone should have a confident opening as well as a distinct close. It should be like a newly-cut coin. "Any one," says Dr. Lowell Mason, "who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the 'attack' is made upon them (or when they are first brought forth by a skilful player), cannot fail to observe their great superiority in promptness and energy of delivery, to those usually heard in singing. Indeed, choir or chorus singing can hardly be heard without revealing the fact that whatever proficiency may have been made in reading music, so far as it relates to time and tune, the proper use of the vocal organs in the enunciation or emission of tone has been sadly neglected." Any one who, in the Crystal Palace or elsewhere, has heard some great artist singing with the accompaniment of a vast chorus, must have been filled with wonder to notice how easily the artist's voice was heard above the thousands of uncultivated voices. It was greatly because the artist had formed the habit of good attack, and made his voice reach the ear more quickly and more truly. The increasing habit in singing classes (when time, tune, and words are learnt) of studying delivery and expression, *with closed books*, under the guidance of the leader and his bâton, have done much in England to remove this defect—of bad attack.

Mr. F. Kingsbury, in his sensible pamphlet on the voice says:—"Pass the breath in a small stream letting it commence *suddenly*, as if produced by the sudden opening of a valve, but without any further effort. Unnatural forcing of the breath must be avoided, while care is taken not to let it *ooze* out. By this prompt attack, after a few

experiments, the singer will positively *feel* the back of the throat and mouth *simultaneously* filled, as it were, with a solid body. The muscular power of these parts is felt to grasp or lay hold of the sound. This sensation of laying hold of the tone should always be present to the singer. He will then be conscious of a power to mould and shape the sound at his will."

The following hints from Dr. A. J. Ellis will assist the teacher in observing, and the pupil in learning, the proper mode of attack. Only that which he calls the "clear attack" forms the true action of the glottis to be practised by every singer. In this the vocal membranes are brought into contact exactly at the moment when the breath is made to act upon them. In the "gradual" attack the vocal membranes are brought together *while* the breath is being emitted, so that the passage *through* whisper to voice (whisper being speech without the vocal membranes) is unpleasantly audible. As this attack is common in speech it is the more necessary to guard against it in song. It causes what we call "breathiness." In the "check" of the voice the vocal membranes are brought tightly together *before* the breath acts upon them, and are separated with a sensation of a click in the throat. Only for an extreme *staccato* effect should this be used. In the "jerk," the *proper clear attack* is made with the addition of a sudden jerk of the breath, produced by the diaphragm or muscular floor on which the lungs rest. This jerk can be easily felt by the hand. It is the proper form of the aspirate H for the singer—that is H without "breathiness." But care must be taken not to allow a *puff* of wind to escape before the vocal membranes are brought close enough together to make the clear attack. In the "slurred" attack (that is the attack on the second vowel, or the continued vowel in a slur) there is a simple *relaxation* in the emission of breath between the two vowel impulses. So that no very sensible sound is heard between the two vowels, and no "clear" attack is heard on the second. The distinction between the slur and the glide is this: In the glide the voice continues in full force while the organs are passing from one vocal position to another, and in the slur the voice is continued, but with greatly lessened force. This is true—in music, when we pass from one tone to another; and in speech when, without change of tone, we pass from one vocal position to another.

The "release" of the vowel by a clear action of the glottis, leaving no ragged ends to the sound, should be very carefully practised. It

produces as beautiful an effect as the clear attack itself. The teacher will make his pupils *try all* the various modes of attack, but *practise* only the clear attack. The power of recognising *bad* execution helps the pupil to understand and enjoy that which is *good.*

Variation of Force.—To give his pupils a proper command of their voices, in this respect, the teacher will find distinct and frequent practice necessary. *The "degrees of force"* (see p. 235) he may introduce in the following manner:—

"Sing me a tone to the open *laa*, at an easy pitch of your voice, which shall be neither *loud* nor *soft.* . . What shall we call it, if neither *loud* nor *soft?*" Medium. "Yes, it is called a medium, or *mezzo* sound of the voice. Let us write *m* in the middle of the blackboard for *mezzo*, and you can sing with your medium force whenever I point there. Let each one try to fix in his mind what is his own medium force of voice, and learn to produce it at command. Sing it now, as I point. . . Again. . . &c."

"Sing the same sound *louder.*" . . We will write *f* to the right of *m*, on the blackboard. . . "Now sing as I point." (*m f f m* &c.)

"Sing the same sound *softly.*" We will write *p*, to the left of the *m*, thus: *p m f*

"Now sing with 'medium.' 'weak,' or 'strong' (*mezzo*, *piano*, or *forte*) power of voice, as I point to one or the other of these letters." The teacher points sometimes slowly, sometimes quickly, sometimes in one order, sometimes in another, and the pupils sing accordingly.

When these rough outlines of vocal force have been ascertained, and a good command of them secured, the teacher may proceed to develop, in a similar manner, the *intermediate* and the *extreme* degrees of force, using the marks *mp (mezzo-piano)*, and *mf (mezzo-forte)*, for the intermediate degrees, and *ff (fortissimo)*, and *pp (pianissimo)*, for the extreme degrees, *very* loud and *very* soft. Let the teacher show, by example, that it is possible to give a very loud tone without *screaming.*

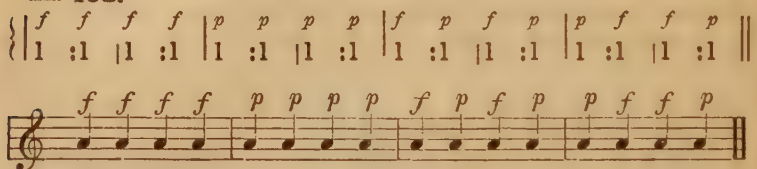
The blackboard will now have the following signs marked on it:—

pp p mp m mf f ff

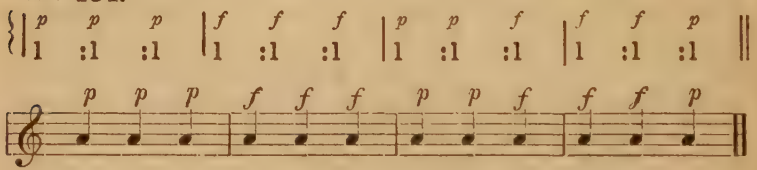
The teacher will exercise his pupils in passing from one part of this scale of strength to another. A really *gradual* (not a jerking) passage from one end of this scale to the other, and then back again, is one of the most difficult feats in music. The pupil must take a good breath

before he begins, and use his breath economically. The exercise is of first importance.

Ex. **403.**



Ex. **404.**



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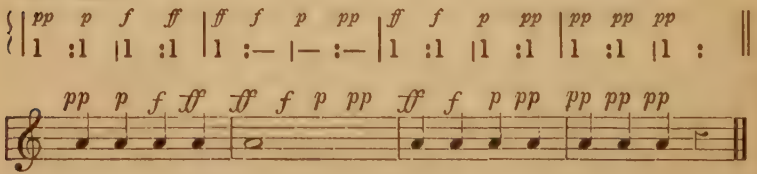

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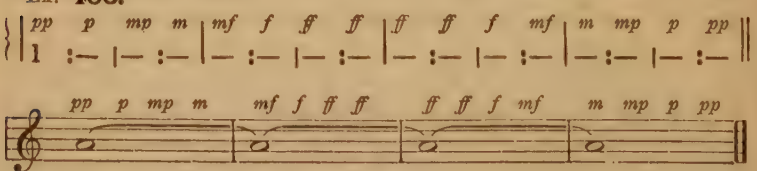
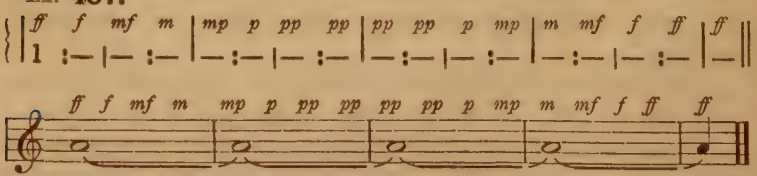


Ex. **407.**



Piano Passages.—A true *piano* is sung, not with laxity, but with effort. To keep a *piano* passage from flattening in pitch, and to

deliver it with clear and just intonation is very difficult. Echoes are commonly sung by a few select voices in another room, but, for the *practice of pianissimo*, it is better that they should be sung by all. When a true blended and real *pianissimo of many voices* can be obtained, it is far finer than the *piano* of a few.

Forte Passages should be sung with a very clear vocal klang, and should be perfectly free from the sound of breath. Such a *forte* is very heart-stirring. But the rude, coarse *forte* produced by strong lungs and harsh voice is only deafening.

The Small Register is in the highest range of the human voice, and belongs to females and boys alone. They naturally pass into it on one-F♯ (F♯^{1}), or one-G (G^1). It is remarkable that the change of breakage into this register should be just an octave higher than that into the thin register. It is this fact on which early students of the voice built the false theory, that the registers of the male and female voices were the same—only an octave apart. The distinction in quality between the small register and the thin is not so marked as that between the thin and the thick. The small muscles by which the voice is produced in this register are very delicate, and Garcia recommends that they should not be overstrained by too much practice. Some deep contralto voices, though weak and breathy in the thin register, produce many tones of this highest register. Their larger larynx and stronger chest enable them to force these tones more easily than many sopranos; but, though the volume is greater the quality is inferior, and ordinary singers should be advised not to cultivate a useless and unpleasant part of their voice. Specially gifted solo singers have had opportunities of cultivating and using every register of their voices in a manner which, to most contraltos, would be impossible.

For ordinary choral singing the tones of this register, except one-G (G^1), are little used; but Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn all use one-A (A^1) in some of their choruses, so that every choral society should be able to command full, clear, and unstrained force on this tone. This can be best obtained by cultivating the small register of the sopranos. The classic composers expect their solo singers to go much higher. Beethoven in *Engedi* requires two-D (D^2); such things must be done by voices professionally trained. In psalm tunes written for trained choirs one-G (G^1) may be used even on holding tones; but psalm tunes written for congregations should

not even touch the small register, because the mass of women's voices in a congregation are not trained to its use.

The small register, like the other registers, can overlap downwards; but it does not so frequently do so as the thin register in men's voices. It may often be of advantage and a relief, especially to a second soprano, to take one-F (F¹) habitually in the small register.

Speaking Registers.—Men commonly speak in their thick register. Tenor voices, however, use the pleasant higher thick register. Very rarely a man may be heard speaking in his thin register, with a thin squeaking quality. Those who have to do with partially deaf persons ought to know that men are better heard when they speak gently at a high pitch of their voice, than loudly at a low pitch. This constant speaking in the thick register is the reason why men are tempted in singing to strain their voices too much upward, and to neglect the cultivation of their thin register. Women commonly speak in their thin register; but some contraltos use their rich upper thick tones, and occasionally a woman may be heard to speak in the rough lower thick register.

Boys' Voices we find to be much the same in their various registers as women's voices, but they are commonly used more roughly and coarsely. The practice of permitting boys to shout against an instrument in village schools and churches, not only tears the voice to pieces, but destroys that tenderness and fineness of feeling which music ought to promote. It is this coarse use of boys' voices which has produced the impression that they are different in quality from those of women and girls, and incapable of gentle training; but of course the greater physical strength of boys gives a greater *volume* to their voices than girls possess. It is a great mistake to set all the boys in a school to sing the contralto, and all the girls soprano. The soprano and contralto voices are found in about equal proportions among both boys and girls. When the time of the "change of voice" comes, the practice of singing should, for a time, not be even attempted, and should be only gradually and carefully resumed. Many voices have been ruined by the neglect of this precept.

Voices and "Parts."—The four principal "parts" of choral music are marked at p. 141; but for glees, anthems, and men's-voice music we require a more minute classification, and as the cultivation

of the thin or mixed register has probably made some good tenors, and that of the thick register some good contraltos, the teacher should now advise each of his pupils as to the part or parts for which his voice is adapted. The "parts" which women have to sing are often divided into first soprano, second soprano, and contralto. Occasionally we meet with four-part women's music requiring the contraltos to be divided into first and second. The "parts" which men have to sing are frequently marked first tenor, second tenor, and bass; an additional part being sometimes written for a first or second bass. Those who have analysed a great number of voices know that there is an almost boundless variety. Nothing should satisfy a teacher who wishes to train his class for the higher kinds of music but an individual examination of each voice.

The process of examination is simple, but needs to be conducted with deliberate care. The teacher gives, in the case of women and boys, the pitch of G, and in the case of men G-one (G_1). If only a tuning-fork is used the greatest care is necessary to secure the *exact* pitch. Beginning with G or G-one (G_1), the pupil *laas* downwards (in long tones, taking breath before each), **s, f, m,** &c., while the teacher points on the "Voice Modulator," p. 144. The teacher takes notes or dictates them to an assistant. Doubtful tones should be tested over again. The various "breaks" should be crossed both upwards and downwards. When this has been done, the pupil, starting again from G or G-one (G_1), *laas* upwards **s, l, t, d'**, &c., while the teacher again studies and records the present condition of his pupil's voice. The teacher can bracket together several tones of the scale at the side of his voice report, and mark either by words or by figures (1 for fair, 2 for good, 3 for very good), first the quality, then the volume; or he can mark the tones singly in the same way. Figures showing degrees of excellence in the blending of the registers should be given in each case. The most useful men's optional tones should be named, and the place at which a woman's voice breaks, between the upper and lower thick registers, should be marked. After this it will be easy to mark the full compass of the voice and its best region. These considerations will decide the name to be given to it, as first or second soprano, first or second contralto, &c. A faithful voice report form will be invaluable to the teacher when he wishes to select singers for any particular purpose, and it will lead the pupil to study and cultivate his own voice.

A First Soprano cannot easily be mistaken; in addition to a good thin register, there are a few tones of the small register which easily blend with it. *A Second Soprano* is distinguised by the possession of a good upper thick register, along with a good thin register, even if more than a tone or two of the small register cannot be commanded.

A Contralto voice is that which possesses good full tones in the distinguishing region of the contralto "part"—the upper and lower thick registers. The teacher must not be misled by the great compass upward which some of these voices possess, for their thin register is commonly weak and tuneless, whilst their small register, though strong, is hard. When first contraltos are wanted, the teacher will naturally select those which are weaker in the lower thick, and better in the upper thick registers than the rest. This last voice is sometimes called *mezzo* soprano.

A First Tenor (as it is now called in Germany and France), or an old English "counter-tenor," cannot be easily mistaken. He has a light and pleasant quality of voice in the upper thick and lower thin registers. Well-trained counter-tenors can give good tones up to one-F (F^1) at the top of the upper thin register; but such a range is not common. The highest reach of men's voice "parts" in Palestrina's time was one-C (C^1), or one-D (D^1); the counter-tenor in Tallis and Morley's music reaches A and B♭, and the first tenor in German men's-voice music does not often go above B♭. It is quite common for tenors to force the upper thick register as high as G and A♭, but it is the distinctive quality of the first tenor that he uses with pleasure his thin register, and produces with it bright, yet soft and flute-like tones. This first tenor, counter tenor, or tenor alto was used in England for the highest parts in men's-voice music throughout the famous Elizabethan and madrigalian age. But at the restoration of Charles II. the Italian Opera brought along with it the Eunuch singers, whose rich, strong contralto voices suggested to bass singers the employment of their equally powerful, but not rich, upper thin registers. This unfortunate discovery led to the neglect of the softer and brighter counter-tenor, and all the contralto music through Handel's period was written for the hard-toned bass-alto, and the same voice is still used, instead of the richer female contralto, in cathedrals and choral societies in which eighteenth-century traditions are preserved. It has been observed above (see "Small Register") that

contralto, as well as bass singers possess the power through their larger larynx and stronger chest of *forcing* the highest register of their voices. Like them the bass-altos are weak and breathy in the next register below, so that there is no continuity and equality of voice across the break at F, and the change of register is marked and unpleasant. This peculiar, unsympathetic voice is often uncertain and out of tune, and its cultivation is very undesirable. The Tyrolese basses use this thin voice in their Jodl songs, but do not attempt to employ the region of voice lying between. The true counter-tenor or tenor-alto is no more wanted to take the place occupied in modern times by the contralto than is the bass-alto. But for men's-voice music and for solo singing it is very valuable. The teacher will notice that many tenors have been misled by the false talk of a chest G or a chest A, so as to force their thick voice upwards, leaving the beautiful tones of their thin or mixed-voice entirely uncultivated. The practice of men's-voice music, either separately or for half-an-hour after a mixed-voice class, will remedy this, and restore to England her long-lost counter-tenors. The *Second Tenors* are known by the excellence of their lower tones; they have but little use for their thin register except on F or G. There, however, it should be truly cultivated, if not also as an optional tone, on E. The shouting of the tenor part on a forced upper thick register is most painful to the ear, and a fruitful source of flattening.

The *First Bass*, or baritone voice, may be distinguished from the second bass by its not possessing fulness below C-one (C_1), or B-two (B_2). Such voices seldom have the proper tones of the thin register, but they often find it a relief to employ that register as an optional one, instead of the higher two or three tones of the upper thick register; it saves them from straining and flattening. The *Second Bass* is distinguished by its full robust tones on A-two (A_2), G-two (G_2), F-two (F_2), and even lower. In the upper part of the voice it is not very dissimilar to the baritone. Those basses which have the so-called bass-alto or "head-voice," generally (though not always) of a shrill and screamy character, are advised not to use it. The examination of voices here recommended cannot occupy less than fifteen to thirty minutes for each person, and should be regarded as a separate private lesson of great value to each pupil.

Compass.—It will be noticed that in these instructions for the classification of voices we have avoided any reference to *compass* as a

criterion of judgment. This is not only because we are thus free to secure the best quality and the best volume for each "part," but because of the great injury done to voices by the habit of singing beyond the range of their proper part. Teachers and psalmody conductors are specially exposed to this danger. They wish to show other people the right tones, and are careless of the manner in which they produce them. Previous teaching by quiet *pattern* is really a quicker, as well as a better way of reaching the desired result. Some highly-trained solo singers may with impunity cultivate a great range of voice, but others are found to injure the tones of their proper compass by going much out of it. When the more minute classification of "parts" is required (each of the ordinary *four* parts being divided into first and second) it may be useful to note that few composers go beyond the limits marked on "The Voice Modulator," p. 144. The highest men's voice the (counter-tenor) and the lowest women's voice (the second contralto) coincide; they sing the same part. From this point upwards and downwards the common compass of parts rises and falls by thirds.

The Causes of Flattening are (1) Physical weakness. In this case the singer should sing softly and listen. (2) The forcing of the upper thick register in the higher part of men's voices, which is immediately cured by the cultivation of the thin. (3) Breathiness of tone and other defects in various parts of particular voices. (4) Defects of ear, to be cured by long and attentive listening, and by study of mental effects. (5) Careless and lax delivery of *piano*, or violent and coarse delivery of *forte*, which can easily be avoided. (6) Habitually singing with "tempered" instruments, with their flat fifths and sharp thirds, putting the ear out of tune. (7) Sympathy with bad singers who are near, and inattention to the leader. (8) Bad posture in singing. (9) Neglect of breathing places, and the consequent exhaustion; and (10) Worst and commonest of all—*want of interest*, and its consequent drawling delivery. The teacher should make the maintenance of pitch a distinct object of his care, and should call the attention of his pupils to it, often testing them at the end of a piece. The close of one verse and the beginning of another is the commonest place for inattention and, therefore, for flattening. Let the teacher beware of it. If he is acting as a precentor, let him make his voice heard on its effective tones, especially at the starting of the lines. An organist may maintain the pitch without playing loudly, by a skilful management

of the more piercing stops. A cadence (^{7}S to D) delivered at a high pitch in an interlude will impress the ear better than the loud roaring of the lowest tones.

Sol-faing the Break.—Tenor singers should, at this stage, be required to mark the places at which it is most advisable to change from the thick to the thin, and from the thin to the thick registers; but note that when the registers are well equalised, so that the change from the one to the other can scarcely be noticed by the hearer, it *may* be better always to change at one point of absolute pitch, instead of trying to suit the musical phrase; this is done by some of our best singers. Each pupil should study the capabilities of his own voice.

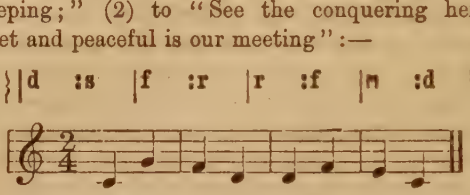
SIXTH STEP.

Chest, Klang, and Tuning Exercises.—Exercises for strengthening the chest, for the cultivation of a pure and beautiful klang, and for the exact tuning of the voices one with the other should still be pursued at the opening of every lesson. The teacher will choose the kind of exercise which he finds his class requires.

Choral Contrivances.—As we have often had occasion to notice that some even of the great composers are quite cruel in their demands on the vocal compass, it is allowable for a chorus leader to borrow a few voices from one part to assist another for a phrase or two. Thus the tenors may aid the contraltos when their part lies too low, and the contraltos may assist the tenors when their part is too high, and so on.

The Resonances.—If one takes a wide organ pipe or a wide brass instrument, which is of the same length as a narrow one, the *pitch* of the two will be the same, but that quality which arises from the resonance of air in the tube will be different. The *wide* resonator will give a pure but somewhat dull and *sombre* tone. The *narrow* resonator will give a more marked and *clear* sound. So does the shape of the human mouth, in singing, affect the character of the sound. A *full* distended mouth gives the *sombre* resonance, fit for

wailing, awe, and lamentation. A *narrowed* mouth gives the clear resonance, well suited to aid the expression of joy and exultation. A *medium* shape given to the mouth adapts it for quiet peaceful songs. Sing the following phrase (1) to the words, "Hark, the voice of Rachael weeping;" (2) to "See the conquering hero coming;" (3) to "Sweet and peaceful is our meeting":—



It is important to cultivate the medium resonance as *a habit*, from which to vary as the sentiment requires. Some persons *always* use the sombre resonance, and utter every sentiment with the same dull face and tone.

"The mouth," says Dr. Mason, "should *retain the position* it had while performing the previous note, and by no means form itself into the shape necessary for the following note; neither must the mouth be at all closed while taking breath." There should be no sobbing or catching noise in the inhalation. "Emission of breath," says Sabilla Novello, in her "Voice and Vocal Art," "should be made as tardily as possible, and the student will do well to consider breath more as a propellant power which sends forth sound *by remaining behind it*, than as the sound itself. . . . The chest and the muscles below it should be kept permanently expanded. Fresh supplies of air will thus be more readily admitted, and subsequently remain longer than if the walls of the chest are suffered to collapse."

Portamento (See "Expression," p. 237).—This, in solo-singing, and after a long and careful practice, may be made a very beautiful ornament; but the lazy imitations of it common among chorus singers are discordant and disagreeable to all except the self-satisfied singer. It will be useful, however, to the chorus singer in cases in which the musical phrasing differs from the verbal. By a careful portamento the musical connection may be retained while the verbal distinction is made. There can, however, be no breathing place in a portamento.

Voice-training.—It is only to a small extent that voice-training can be carried out in class, but the experience gained in a well-trained class will encourage many pupils to seek additional practice under the watchful ears of a master. The difficulty of voice

exercises in a mixed class arises from this—that each of the seven "parts" (see p. 160) requires to cultivate a different compass, and that voices singing the same exercises an octave apart must use different registers at the same time. It would therefore be necessary (if breaks and registers are to be watched) to divide the class into seven, or at least four, parts, and the rest of the parts would have to sing "a second" *softly* while the teacher was attending to the one which performed the exercise. Only where the pupils themselves are intelligent and observant students of their own voices can voice-training in class be profitable. In ignorant and careless hands it may destroy voices by forcing them up into unnatural registers. No teacher should attempt to carry pupils far in these studies who has not patiently examined and reported on every voice in the manner described at the last step. It is well for the student to know at once that the secret of success will not be in the particular form of his exercises, or in the multitude of them, or in their being written by this man or the other, but in their being frequently used and perfectly worked through. Gustave Nauenburg, in his "Daily Singing Studies for all Voices," says "the celebrated singer Farinelli was already reaping the first-fruits of his fame when he visited the singing master Pistocchi, to ask his unfettered judgment on his past performances. Pistocchi said, 'Nature has lent you all the qualities of an artist in song; with properly conducted *voice-forming studies* you would become a truly great singer.' This was not the answer Farinelli had expected; but inspired with a wish to attain the highest point in his art, he begged that he might pursue his studies with the worthy master. Pistocchi accepted the anxious scholar. The studies which Farinelli daily practised with persevering zeal were all written *on a single sheet.* In a year's time the master dismissed his pupil with the character of an accomplished singer. 'What can the exercises on that sheet have been?' has often been asked." This question Herr Nauenburg answers by saying that doubtless they were such as would daily—(1) *Tune* the voice to the different chords; (2) *Strengthen* it (securing equal strength for all its tones); and (3) *Give it flexibility.* Herr Nauenburg published *on a single sheet* a few simple and *easily remembered* exercises with these ends in view, and those exercises in this work which seek to promote strength and flexibility are chiefly copied from his.

Manner of using voice exercises in class. The exercises used thus

far have not had a range above F for males, and F' for females; so that none of them *except the register exercises themselves* have passed over any difficult points of breakage in the registers. But the pupil has now learnt how to study his own voice more minutely, and wishes to cultivate it to the fullest extent. He will see (p. 160) that the range of tones to be cultivated, and the registers and breaks to be studied, differ with each kind of voice, and for each new key he will have to "Sol-fa his breaks" (p. 165) afresh. If the pupil stands in front of a large voice modulator, he cannot miss seeing, while he sings, the register he is in and his place of break; but it may be useful to state distinctly what are the keys through which each of the following exercises should be worked by each different sort of voice, and what are the Sol-fa notes just below each break in each key. Although the use of a voice modulator renders all this unnecessary, it will serve to show what minute care is required even when we make the imperfect division of voices into only four "parts."

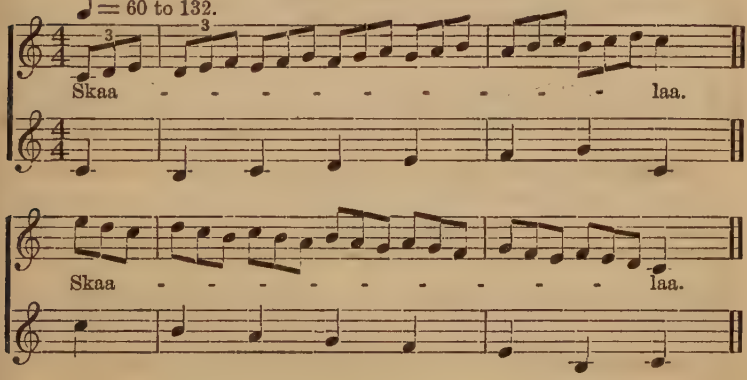
SPECIAL NOTE.—*Notice that the lower voices in each part will have to be excused the highest tones, and the higher voices must not be forced to the lower tones.*

Agility of Voice.—Ease and flexibility of the voice are commonly regarded as natural gifts, but Madame Seiler has shown that they are really dependent on the formation of certain habits in the action of the vocal organs. In all groups of tones rapidly succeeding each other, the vocal membranes have to be set vibrating in short, quick impulses, and after each impulse there is a natural recoil like that of a gun after the discharge. The breath retreating expands the windpipe, and thereby draws down the larynx. These momentary motions can plainly be seen outside the throat, so that the voice-trainer can watch and see whether his pupil is forming the habit on which is built agility of voice. This will suggest the reason why it is important that all exercises in agility should at first be practised slowly and *piano*—except in the case of the Italians generally, and of individuals in other nations, to whom the proper movements of the larynx have already grown into a habit, and seem to be natural and instinctive. Let each of the following exercises be (1) sung to the syllable *koo* without slurs, softly and slowly; (2) more rapidly and more loudly; (3) to the open and more beautiful vowel *aa*, on the word *Skaa-laa;* (4) to all the vowels in turn—OO, OH, AA, AY, and EE. Nos. 3 and 4 with slurs and expressions as marked.

Ex. **408.** KEYS—Basses, **F**$_2$ to **C**$_1$; Tenors, **C**$_1$ to **F**$_1$; Contraltos, **G**$_1$ to **C**; Sopranos, **C** to **F**. M. 60 to 132.

:d ,r ,m | r ,m ,f :m ,f ,s | f ,s ,l :s ,l ,t | l ,t ,d' :t ,d' ,r' | d'
Skaa - - - - - - - - - laa.
:d | t$_1$:d | r :m | f :s | d

:m' ,r' ,d' | r' ,d' ,t :d' ,t ,l | t ,l ,s :l ,s ,f | s ,f ,m :f ,m ,r | d
Skaa - - - - - - - - - laa.
:d' | t :l | s :f | m :t$_1$ | d



SPECIAL NOTE.—*In contralto practice it would be much to the advantage of the training if all practice began on the second section of the exercise, and finished with the first section; this rule applies to Exs.* 408 *to* 414.

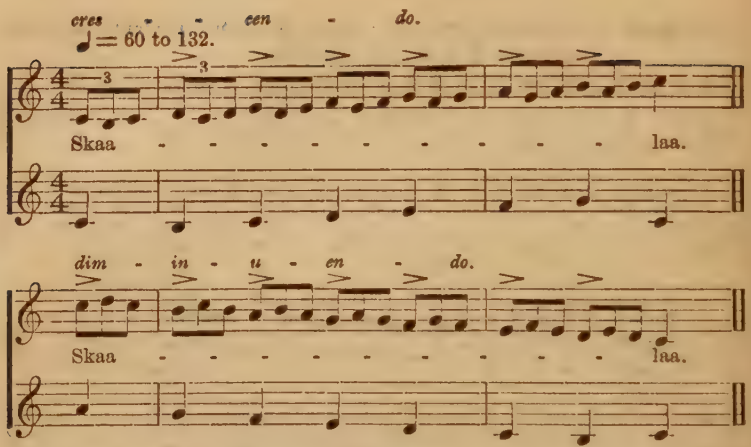
Ex. **409.** KEYS—Basses, **F**$_2$ to **D**$_1$; Tenors, **C**$_1$ to **G**$_1$; Contraltos, **G**$_1$ to **D**. Sopranos, **C** to **G**'. M. 60 to 132.

cres - *cen* - *do.*

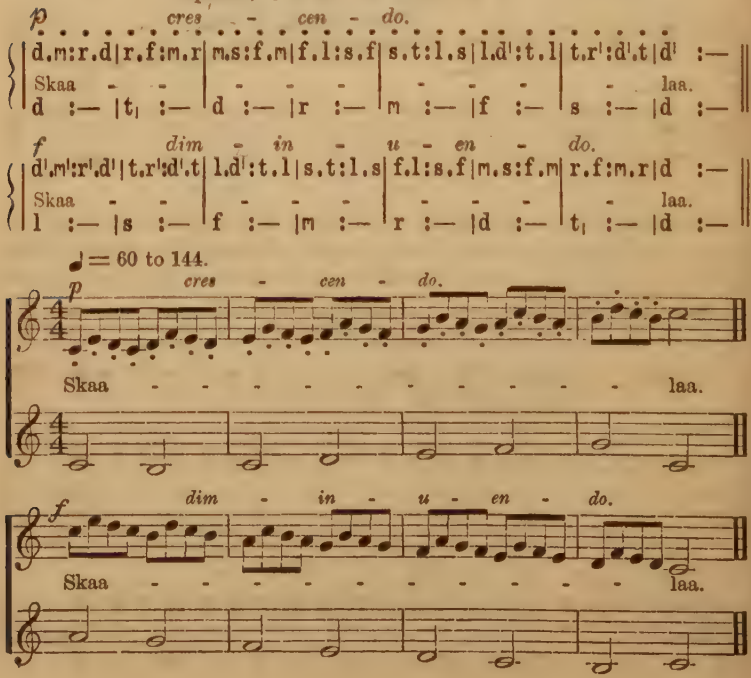
:d ,t$_1$,d | r ,d ,r :m ,r ,m | f ,m ,f :s ,f ,s | l ,s ,l :t ,l ,t | d'
Skaa - - - - - - - - - laa.
:d | t$_1$:d | r :m | f :s | d

dim - in - *u* - *en* - *do.*

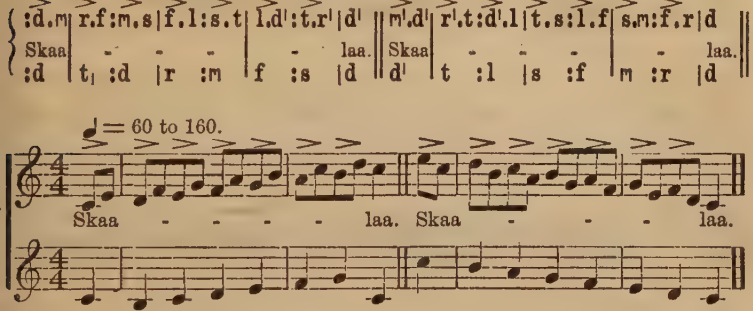
:d' ,r' ,d' | t ,d' ,t :l ,t ,l | s ,l ,s :f ,s ,f | m ,f ,m :r ,m ,r | d
Skaa - - - - - - - - - laa.
:l | s :f | m :r | d :t$_1$ | d



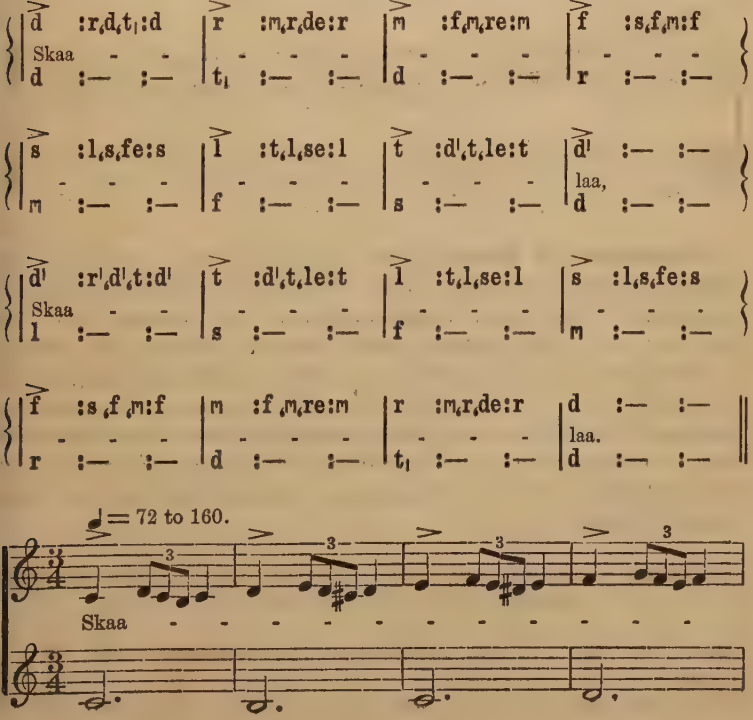
Ex. **410.** KEYS—Basses, $\mathbf{F}_2$ to $\mathbf{C}_1$; Tenors, $\mathbf{C}_1$ to $\mathbf{F}_1$; Contraltos, $\mathbf{G}_1$ to $\mathbf{C}$; Sopranos, $\mathbf{C}$ to $\mathbf{F}$. M. 60 to 144.

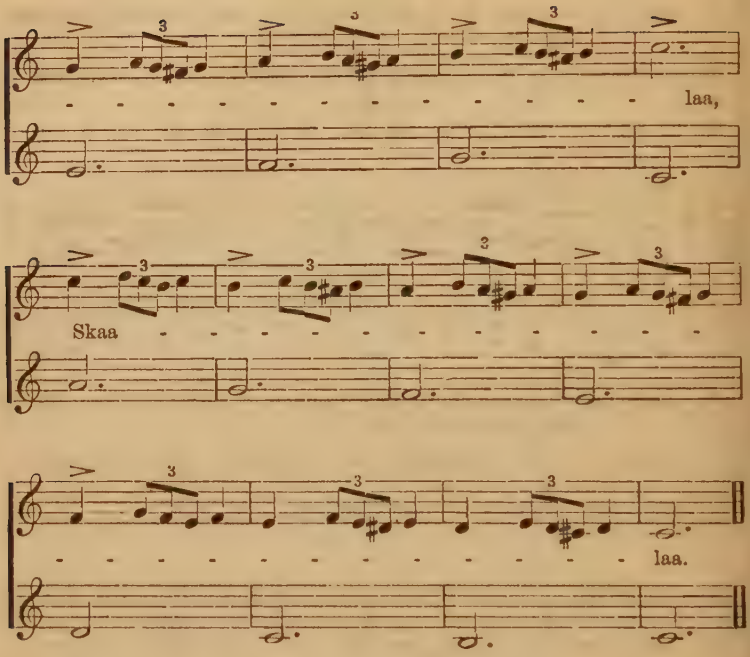

p cres - cen - do.
d.m:r.d|r.f:m.r|m.s:f.m|f.l:s.f|s.t:l.s|l.d¹:t.l|t.r¹:d¹.t|d¹ :—
Skaa - - - - - - - - - - laa.
d :— |t, :— |d :— |r :— |m :— |f :— |s :— |d :—
f dim - in - u - en - do.
d¹.m¹:r¹.d¹|t.r¹:d¹.t|l.d¹:t.l|s.t:l.s|f.l:s.f|m.s:f.m|r.f:m.r|d :—
Skaa - - - - - - - - - - laa.
l :— |s :— |f :— |m :— |r :— |d :— |t, :— |d :—
♩= 60 to 144.
p cres - cen - do.
Skaa - - - - - - - - - - laa.
f dim - in - u - en - do.
Skaa - - - - - - - - - - laa.

Ex. **411.** KEYS—Basses, F_2 to C_1; Tenors, C_1 to F_1; Contraltos, G_1 to C; Sopranos, C to F. M. 60 to 160.



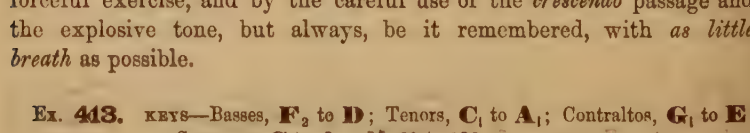
Ex. **412.** KEYS—Basses, F_2 to D_1; Tenors, C_1 to G_1; Contraltos, G_1 to D; Sopranos, C to G. M. 72 to 160.

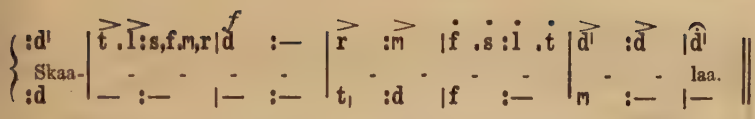

d :r,d,t, :d | r :m,r,de :r | m :f,m,re :m | f :s,f,m :f
Skaa - - - - - -
d :— :— | t, :— :— | d :— :— | r :— :—
s :l,s,fe :s | l :t,l,se :l | t :d',t,le :t | d' :— :—
laa,
m :— :— | f :— :— | s :— :— | d :— :—
d' :r',d',t :d' | t :d',t,le :t | l :t,l,se :l | s :l,s,fe :s
Skaa - - - - - -
l :— :— | s :— :— | f :— :— | m :— :—
f :s ,f ,m :f | m :f ,m,re :m | r :m,r,de :r | d :— :—
laa.
r :— :— | d :— :— | t, :— :— | d :— :—
♩ = 72 to 160.
Skaa - - - - - - - - - - - -

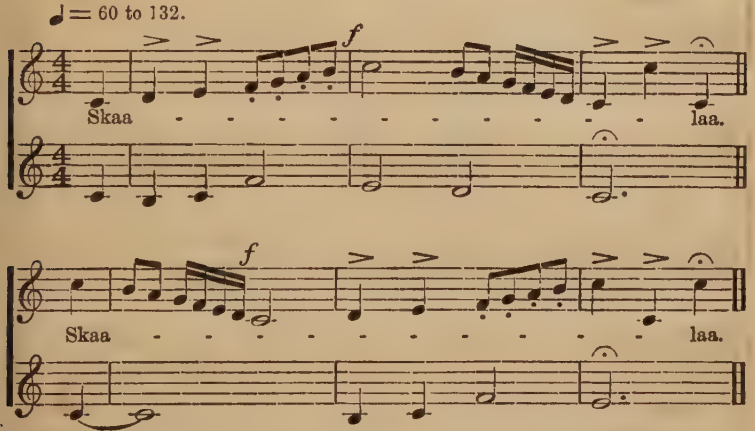


Strength of Voice.—The following three exercises are extremely difficult to perform well. They are intended to strengthen the *volume* of pure vocal klang—to increase the *retaining* power of the chest in holding a steady breath—and to cultivate the faculty of passing from *forte* to *piano*, and *vice versa* without losing pitch. The teacher will test the pitch of each exercise as it concludes. The pupil will bear in mind that strength is obtained by somewhat forceful exercise, and by the careful use of the *crescendo* passage and the explosive tone, but always, be it remembered, with *as little breath* as possible.

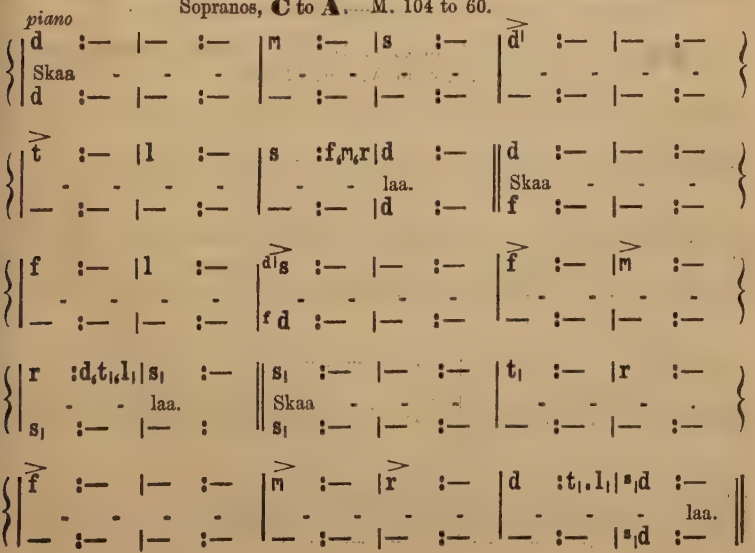
Ex. 413. KEYS—Basses, $\mathbf{F}_2$ to $\mathbf{D}$; Tenors, $\mathbf{C}_1$ to $\mathbf{A}_1$; Contraltos, $\mathbf{G}_1$ to $\mathbf{E}$: Sopranos, $\mathbf{C}$ to $\mathbf{A}$. M. 60 to 132.

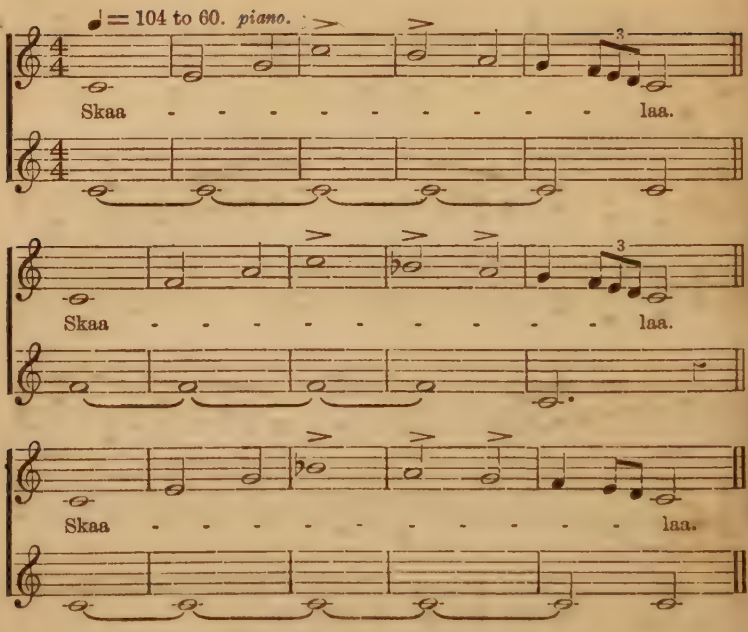






Ex. **414.** KEYS—Basses, $\mathbf{F}_2$ to $\mathbf{E}\flat_1$; Tenors, $\mathbf{C}_1$ to $\mathbf{A}_1$; Contraltos, $\mathbf{G}_1$ to $\mathbf{E}$; Sopranos, $\mathbf{C}$ to $\mathbf{A}$. M. 104 to 60.





Ex. 415. KEYS—Basses, $\mathbf{F}_2$ to $\mathbf{E}\flat_1$; Tenors, $\mathbf{C}_1$ to $\mathbf{A}_1$; Contraltos, $\mathbf{G}_1$ to $\mathbf{E}\flat$; Sopranos, **C** to **A**. M. 72 to 60.

d¹ :—	t :l	s :f	m :r	d :—	— :	d :—	r :m	f :s
Skaa	- -		- *laa,*			*Skaa*	- -	
d :—	— :—	— :—	— :—	d :—	— :	d :—	— :—	— :—

l :t	d¹ :—	*p* d¹ :—	— :—	*f* t :—	— :—	*p* t :—	— :—	*f* l :—
- *laa,*		*Skaa* - -		LAA,		*Skaa* - -		LAA,
— :—	d :—	m :—	— :—	r :—	— :—	r :—	— :—	f :—

— :—	*p* l :—	— :—	*f* s :—	— :—	*p* s :—	— :—	*f* f :—
	Skaa - -		LAA,		*Skaa* - -		LAA,
— :—	f :—	— :—	m :—	— :—	m :—	— :—	r :—

— :—	*p* f :—	— :—	*f* m :—	— :—	*p* m :—	— :—	*f* r :—
	Skaa - -		LAA,		*Skaa* - -		LAA,
— :—	r :—	— :—	d :—	— :—	d :—	— :—	t_1 :—

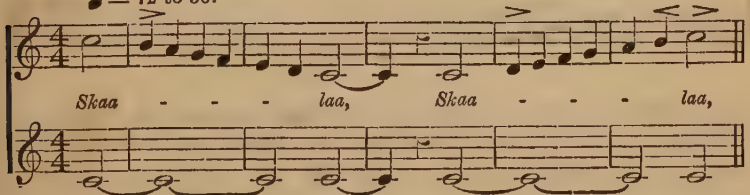
		p				*f*				*p*				*f*	
|	— :—	r	:—	|—	:—	d	:—	|—	:—	d	:—	|—	:—	r	:—
		Skaa	-	-		LAA,				*Skaa*	-	-		LAA,	
|	— :—	t_1	:—	|—	:—	d	:—	|—	:—	d	:—	|—	:—	t_1	:—

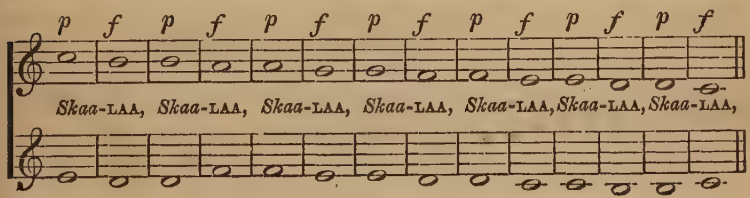
		p				*f*				*p*				*f*	
|	— :—	r	:—	|—	:—	m	:—	|—	:—	m	:—	|—	:—	f	:—
		Skaa	-	-		LAA,				*Skaa*	-	-		LAA,	
|	— :—	t_1	:—	|—	:—	d	:—	|—	:—	d	:—	|—	:—	r	:—

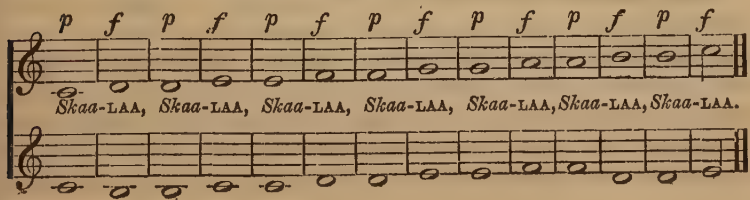
		p				*f*				*p*				*f*	
|	— :—	f	:—	|—	:—	s	:—	|—	:—	s	:—	|—	:—	l	:—
		Skaa	-	-		LAA,				*Skaa*	-	-		LAA,	
|	— :—	r	:—	|—	:—	m	:—	|—	:—	m	:—	|—	:—	f	:—

		p				*f*				*p*				*f*	
|	— :—	l	:—	|—	:—	t	:—	|—	:—	t	:—	|—	:—	d^1	:—
		Skaa	-	-		LAA,				*Skaa*	-	-		LAA.	
|	— :—	f	:—	|—	:—	r	:—	|—	:—	r	:—	|—	:—	m	:—

♩ = 72 to 50.







Skaa - - - laa, Skaa - - - laa,

p f p f p f p f p f p f p f

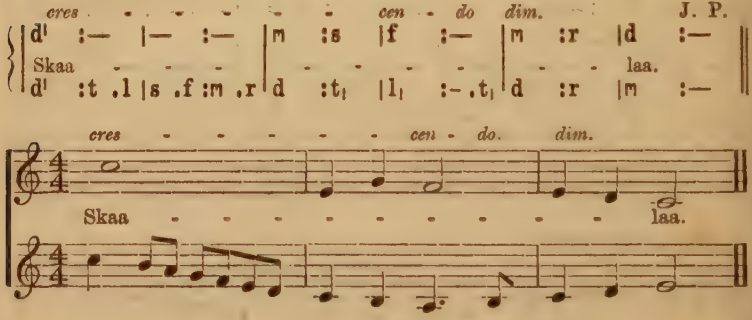
Skaa-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA,

p f p f p f p f p f p f p f

Skaa-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA, *Skaa*-LAA.

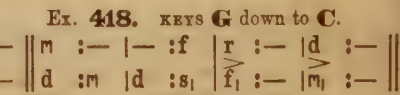
Downward Cultivation of Voice.—Nearly all the exercises in voice-training books are adapted for the extension of the voice upward, but the lower tones equally require cultivation with regard to strength, if not to flexibility. Mr. Proudman found the following exercise very useful in training contraltos and basses for the Paris Prize Choir. To it are added two exercises from other teachers. These exercises have added to them here an accompanying *upper* part to be sung *piano.*

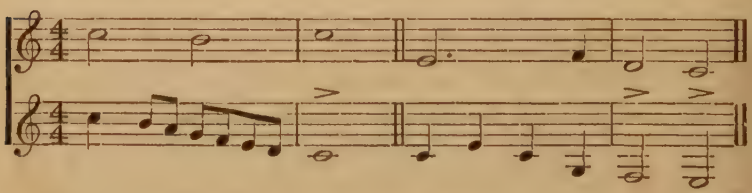
Ex. **416.** KEYS **C** down to **G.**



Ex. **417.** KEYS **C** down to **F.**

Ex. **418.** KEYS **G** down to **C.**





The Shake or Trill (See "Expression," p. 238).—When performed with great evenness and accuracy it produces a very delightful effect upon the hearer. Madame Seiler says that the most beautiful trill is formed by practising triplets, thus—**m r m, r m r,** accenting first the higher and next the lower tone. She recommends that the trill should be practised at first *always piano*, to the syllable *koo* on each tone, and afterwards with other syllables

slurred. The mouth, she says, must continue immovably open and the tongue must lie perfectly still. The trill must be sung very slowly at first; afterwards more and more quickly. But it is no trill directly the two tones lose their distinctness.

The Swell (see "Expression" p. 236) on each tone of the scale was at one time much practised by voice-trainers, but it has been found injurious to many voices. Garcia speaks of it as a last acquirement. Madame Seiler condemns it in the early steps, and even Cruvelli has abandoned it in the first part of his course. It is exceedingly difficult to perform this exercise with perfect evenness; that is, without giving a jagged shake to the tone; and it is especially difficult to make the *diminuendo* as good as the *crescendo*. It was common, in a swell on the optional tones, to allow the singer to change register, so as to get the middle part of the swell on the lower and stronger of the two registers; this also required much art. Those, however, who wish to attain that magic power—a perfect control of the voice on every tone, in all its gradations of force—are commended to careful daily practice and to a voice-trainer.

"The natural voice," says Nauenburg, "is merely the raw material, which has to be elaborated into an instrument of art. Even in the most favourable organization, if the voice be uncultivated, there will be found side by side with healthy and powerful tones, others that are sickly, feeble, shrill—in short, unavailable for the purposes of art, until they are trained and beautified." Indeed, the greatest irregularities come to light in voices in which the natural development of the organ has already been disturbed by unregulated singing and various physical influences. High tones wrested from nature will by-and-by rob the lower tones of that clear ring of true *voice* which we call *klang*, and of *fulness*. So long as the body, and with it the vocal organs, are yet growing, the voice will doubtless stand a good deal of mismanagement; but it is sure to collapse when the physical strength can no longer withstand unnatural treatment. The forced tones below as well as above often lose their fulness and energy; nay, there occasionally happens quite a new break of the voice. Such results plainly prove that those tones were forced, and not founded in the nature of the organ.

Voice exercises should be repeated every year, and at the opening of every season of singing practice meetings. Every one should seek to have a *cultivated* voice. The cultivated voice is known from

another by its first sound. There is no mistaking *the master of his instrument.*

Finally, let us remember two things. First, that even music must be enjoyed "soberly," and the more steadily and soberly it is pursued the more *fresh* will be our desire for its pleasures, and the more keen the enjoyment they bring. And last, that all this vocal culture only puts into our hands a delicate but effective instrument. See, reader, that you use it nobly. Exercise yourself to win a humble, true, and joyous soul, and let your heart be heard singing in your voice. Use that voice for social recreation—innocent and elevating. But use it most rejoicingly for "the service of song in the house of the Lord." If the singing at your place of worship does not satisfy you, try to improve it; but first of all show that you mean cheerfully to fulfil your own personal duty of vocal praise, whoever leads the singing, whatever tunes are used, and howsoever the organ is played.

MUSICAL FORM.

If we carefully examine a musical composition, we shall find that it can be analysed not only into its simplest elements of single notes and separate chords, but also into groups of notes and chords. We also see that each "Group" has an individuality of its own; that these groups are related to each other in a very noticeable way, and that the complete composition is made by combining these groups together.

If we continue our examination, we shall find that certain principles or elements are employed in making up these groups. (1) Rhythmical Proportion—length of notes, number of accents, and order in which they occur. (2) Key Relationship or Tonality—the various tones in a group derive their significance from their relation to a key-note or scale. (3) Response in Melody, Harmony, and Rhythm—the relation one group bears to another, as statement or reply. (4) Accompaniments, additions, and other ornaments, which although they do not change the structural relations, exercise an important influence on the development of the work. The consideration of these elements, and their bearing on the formation and combination of these groups is the study of Musical Form.

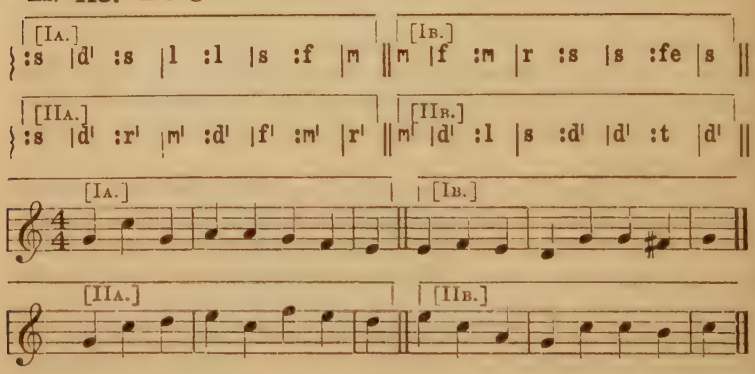
RHYTHMICAL PROPORTION.

If a musical form may be compared to a piece of architecture, Rhythmical Proportion may be said to represent the ground-plan upon which the structure is erected. In considering this part of our subject, we must first give attention to—

Sections.—When singing through any simple melody, one feels there are certain points of rest corresponding to the ends of lines in poetry. The ear prefers that these places of rest should occur on a strong accent rather than on a weak one. Not every strong accent has this restful effect, but it is commonly found at every second,

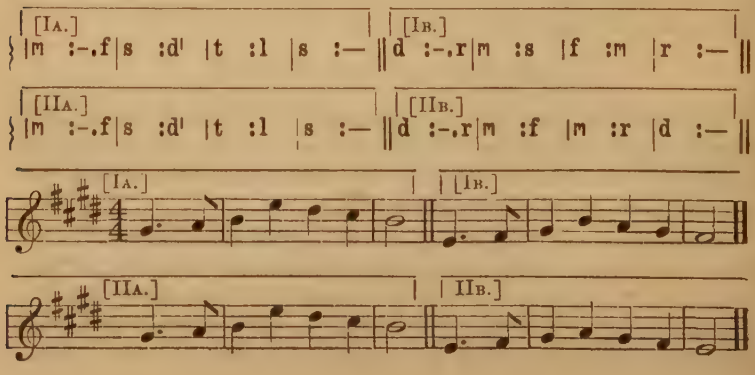
fourth, or eighth measure; at which of these, depends upon the number of accents in each measure, and the speed at which the music moves. This place of rest is called a cadence, and in simple music has some common succession of chords to emphasise it. A length of melody (or group of notes) extending to one of these points of rest or cadences, we call a "Section." The simplest illustration of a section is seen in the line of a hymn-tune. In Ex. 419 we have four sections, the first ending on **m**, the second on **s**, the third on **r'**, and the fourth on **d'**.

Ex. **419.** KEY **C.**



The next example shows a tune of four sections, but each beginning with a medium accent instead of a weak one.

Ex. **420.** KEY **E.**

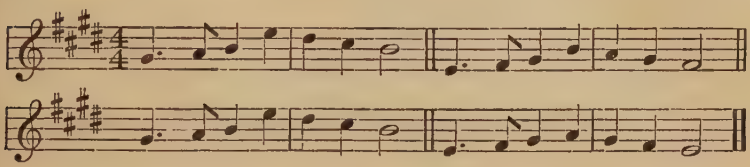


In some arrangements of this tune, and others of similar metre, the strong and medium accents are reversed, as in Ex. 421.

Ex. **421.** KEY **E.**

| m :-.f | s :d' | t :l | s :— || d :-.r | m :s | f :m | r :— ||

| m :-.f | s :d' | t :l | s :— || d :-.r | m :f | m :r | d :— ||



Another form of cadence frequently met with is the weak-pulse or feminine cadence. Here, instead of a chord on the strong accent being prolonged through a second or third beat, a change of harmony takes place, such as the resolution of a discord, or the resolution of some combination of notes which, although not dissonant in themselves, in the position they occupy require further treatment. The next example has a weak-pulse cadence at the end of the first, second, and third sections.

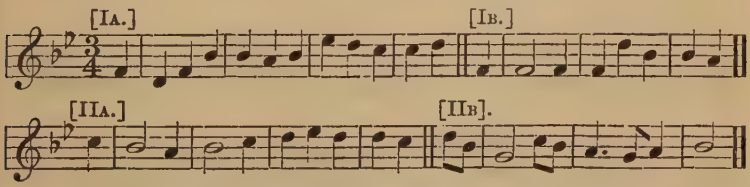
Ex. **422.** KEY **B♭.**

[IA.] [IB.]

| :s₁ | m₁ :s₁ :d | d :t₁ :d | f :m :r | r :m || s₁ | s₁ :—:s₁ | s₁ :m :d | d :t₁ ||

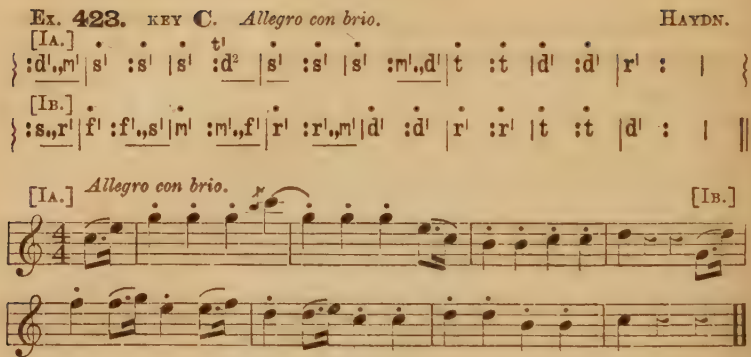
[IIA.] [IIB.]

| :r | d :—:t₁ | d :—:r | m :f :m | m :r || m.d | l₁ :—:r.d | t₁ :-.l₁:t₁ | d :— ||



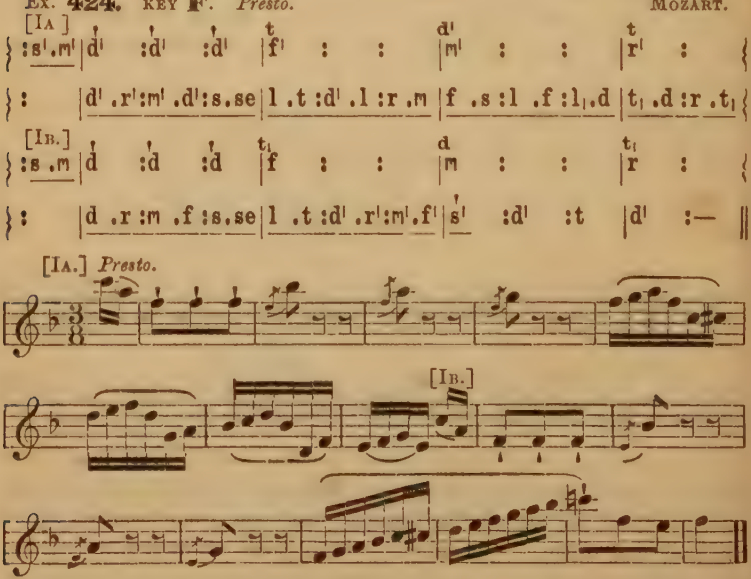
In vocal music the length of the musical section must to a certain extent depend upon the metre of the words to which it is set; just as in a dance or march, the music must bear some relation to the number and order of the steps. But in pure or unapplied music—*i.e.*, music not restricted to any outward movement or circumstance—the most common length of a section is four measures. Ex. 423 consists of two sections, each of four measures.

Ex. **423.** KEY **C.** *Allegro con brio.* HAYDN.



The following example shows us two sections, each of eight measures. Remembering that in four-pulse measure we have two principal accents—the strong and the medium—it will be seen that Exs. 423 and 424 contain the same number of principal accents in each section.

Ex. **424.** KEY **F.** *Presto.* MOZART.



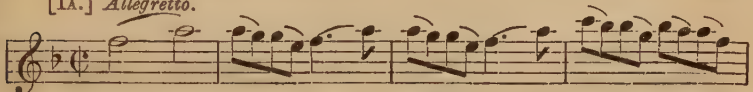
Sections of six measures are exceptional. An example containing two such sections follows:—

Ex. **425.** KEY **F** *Allegretto.* Twice to the measure. MOZART.

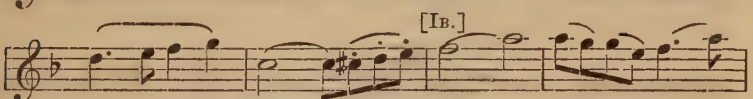
[IA.]
d' :— |m' :— |m' .r':r'.t |d' :- .m' |m' .r':r'.t |d' :- .m'
s' .f':f'.r' |f' .m':m'.d' |l :- .t |d' :r' |s :— |- .se:l .t

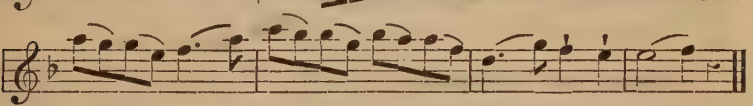
[IB.]
d' :— |m' :— |m' .r':r'.t |d' :- .m' |m' .r':r'.t |d' :- .m'
s' .f':f'.r' |f' .m':m'.d' |l :- .r' |d' :t |t :— |d' :

[IA.] *Allegretto.*



[IB.]





A more common form of a six-measure section is seen when the ordinary four-measure section is extended by the repetition or imitation of some figure. In the next example we have two sections—the first of four measures, the second of six. This second section might have ended at * measure 8, but two additional measures are obtained by twice repeating the concluding cadence.

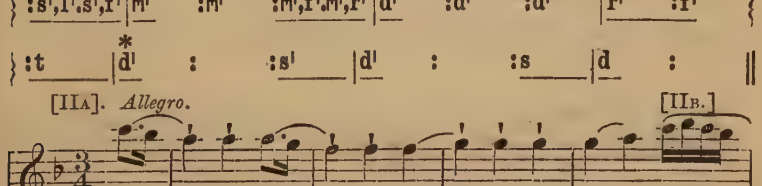
Ex. **426.** KEY **F.** *Allegro.* MOZART.

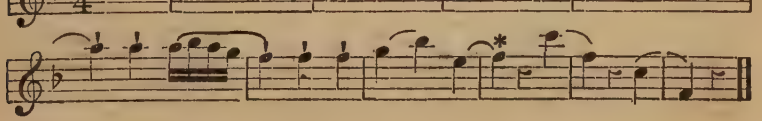
[IIA.]
:s' .,f' |m' :m' :m' .,r' |d' :d' :d' |r' :r' :r' |r' :m'

[IIB.]
:s' ,l' .s' ,f' |m' :m' :m' ,f' .m' ,r' |d' :d' :d' |r' :f'

:t |*d' : :s' |d' : :s |d :

[IIA]. *Allegro.* [IIB.]





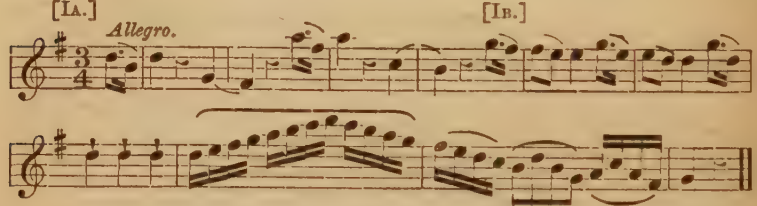
Sometimes the extension is made by the insertion of a run or a figure, as in Ex. 427.

Ex. **427.** KEY **G.** *Allegro.* MOZART.

[Ia.]
:s ,,m | s : :d | t_1 : :r' ,,t | r' : :f | m :

[Ib.]
:d' ,,t | t .l :l :d' ,,l | l .s :s :d' ,,s | s :s

:s | s,l.t,d':r',m'.f',s':f',m'.r',d' | t,l.s,f:m,s,m,d:r,f.r,t_1 | d : ‖



A section may be contracted, as in Ex. 428, where it will be seen that Id is a shortened form of Ic, but ending with a different cadence.

Ex. **428.** KEY **G.** *Allegro.* Twice to the measure. BEETHOVEN.

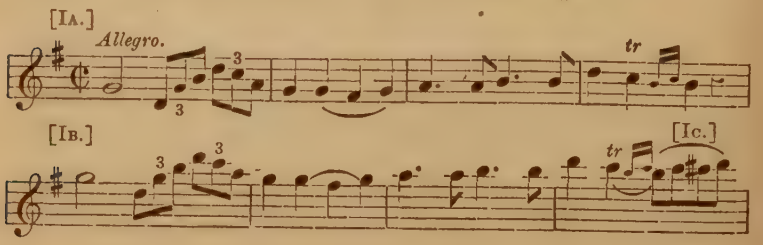
[Ia.]
d :— | s_1,d,m:s,f,r | d :d | t_1 :d | r :- .r | m :- .m

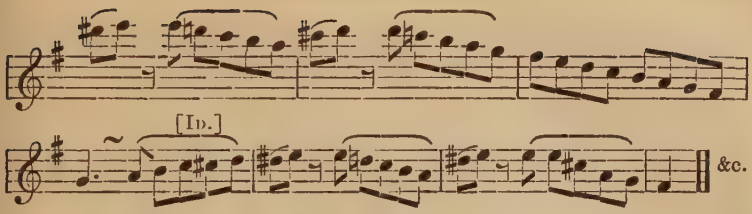
tr mf [Ib.]
s :f | m : | d' :— | s_1,d',m':s',f',r' | d' :d' | t :d'

r' :- .r' | m' :- .m' | s' *tr* :f' | m'.f':fe.s' | se.l': [Ic.] .l' | s' .f':m'.r'

fe.s': .s' | f'.m':r'.d' | t .l :s .f | m .r :d .t_1 | $\widetilde{d}$ [Id.] :- .r | m .f :fe.s

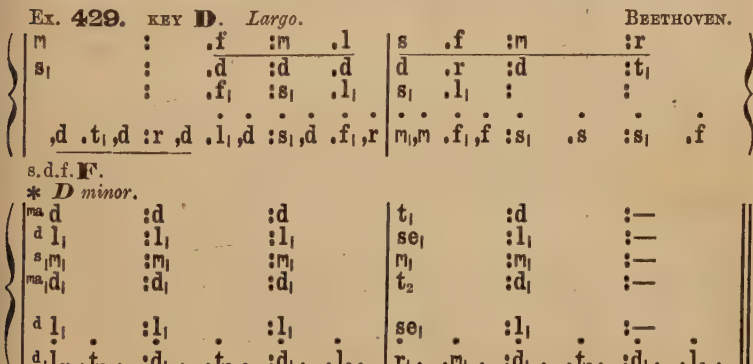
se.l: .l | s .f :m .r | se.l : .l | l .fe:r .d | t_1 ‖ &c.





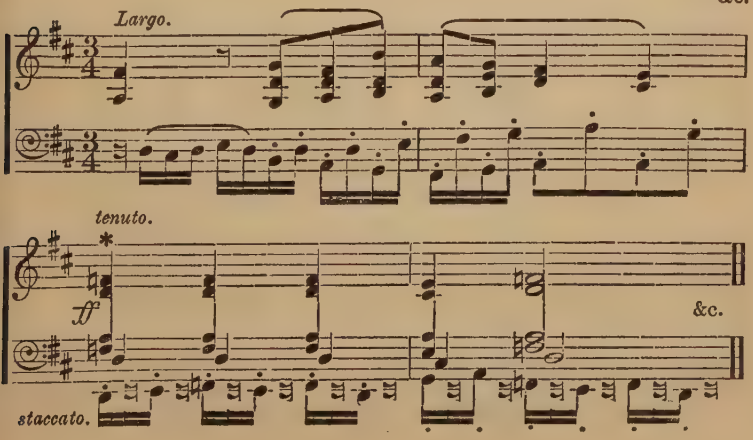
Another form of contraction is seen when the sections overlap one another as at * in Ex. 429, where the chord fulfils the double duty of providing a cadence for the section preceding it, and, at the same time, beginning a new section. This might be called an avoided cadence.

Ex. **429.** KEY **D**. *Largo.* BEETHOVEN.



s.d.f. **F**.

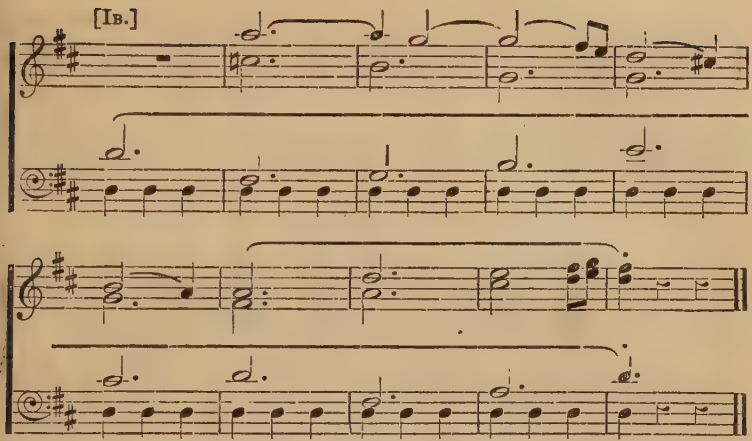
* *D minor.*



Two illustrations follow of sections of very exceptional length. Ex. 430 contains two sections, each of ten measures.

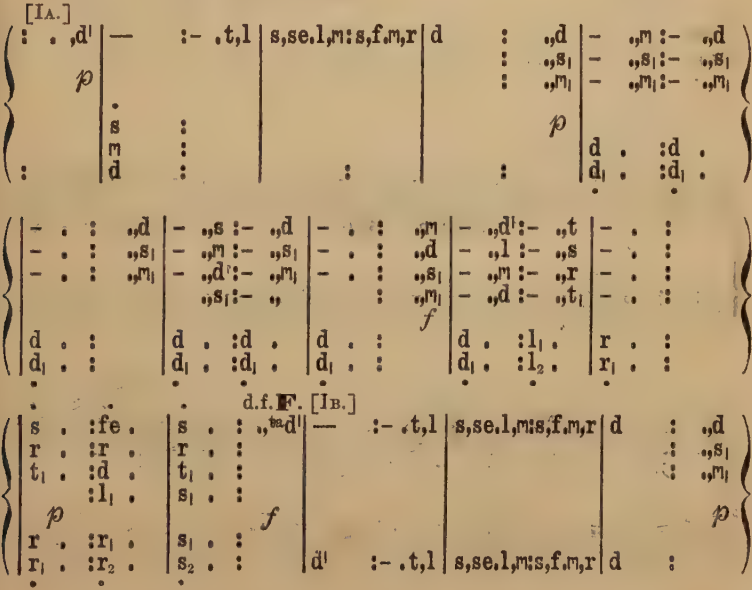
Ex. **430.** KEY **D**. *Allegro.* BEETHOVEN.

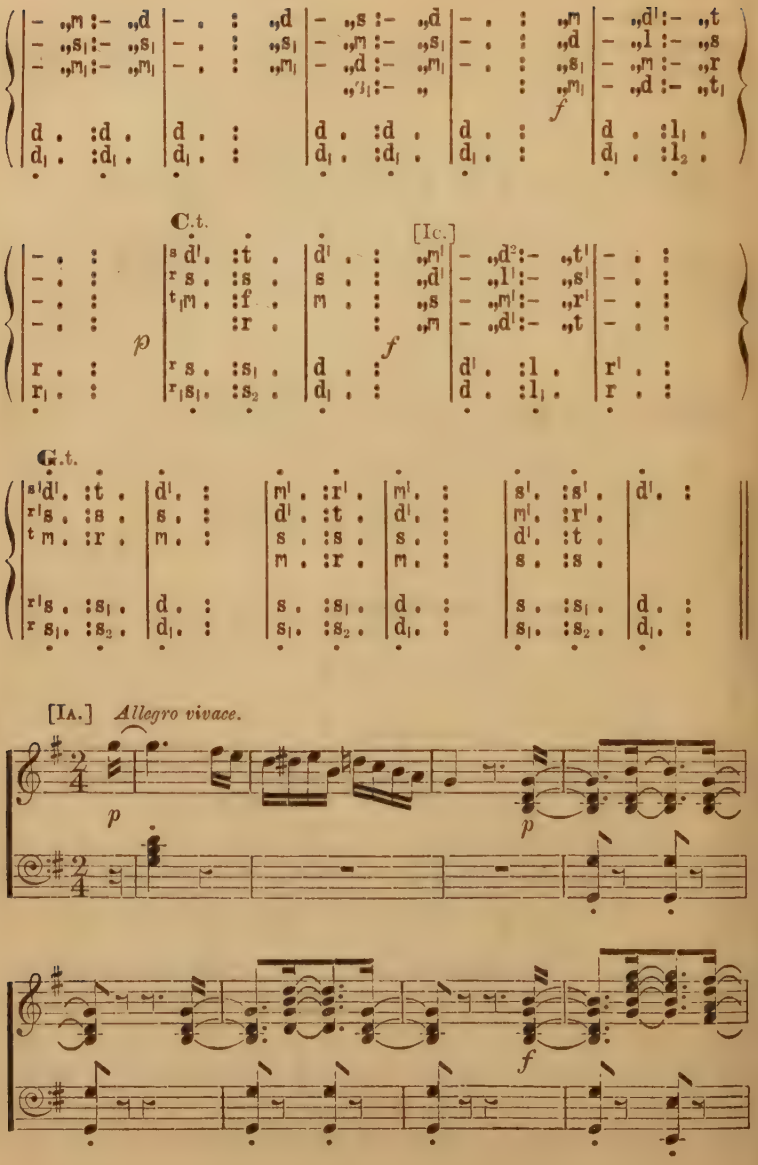
| | | |

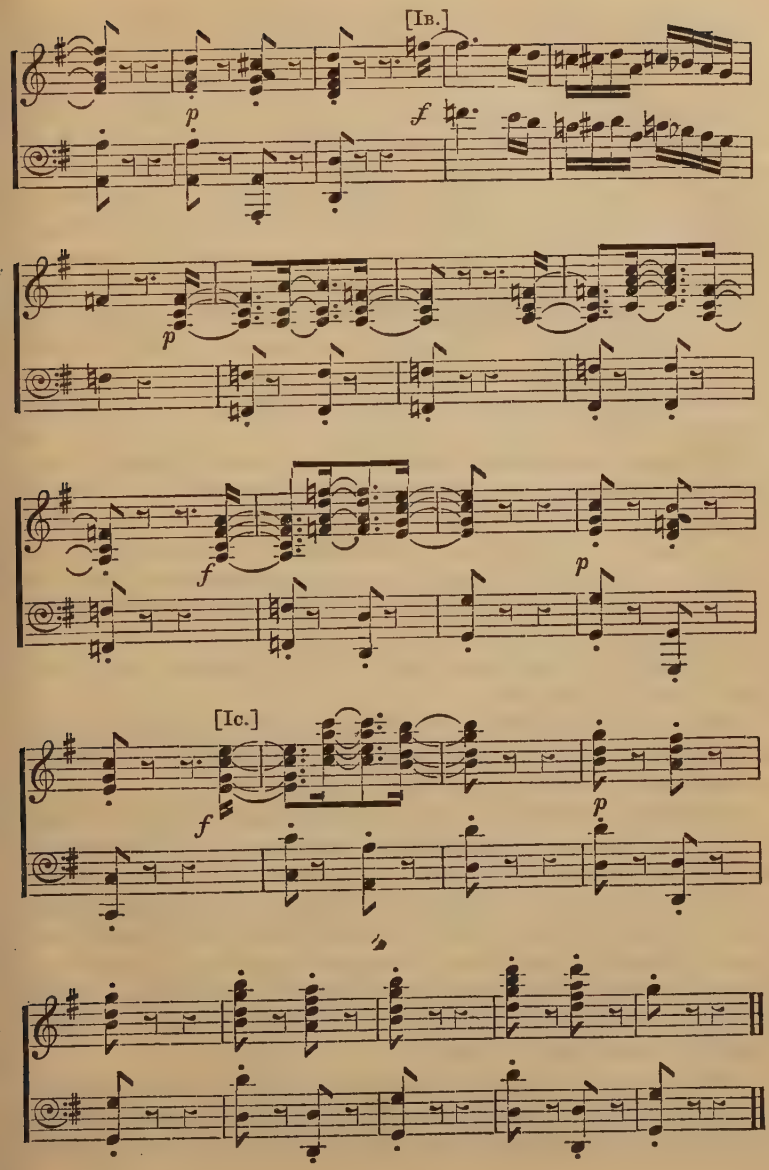


Ex. 431 contains three sections, the first and second having eleven measures each, and the third eight measures.

Ex. **431.** KEY **G.** *Allegro vivace.* BEETHOVEN.




C.t.
[Ic.]
G.t.
[Ia.] *Allegro vivace.*
p
f


[Ib.]
p
f
p
f
p
[Ic.]
f
p

In "applied" music such as hymn-tunes, ballads, marches, and dances, which appeal to the popular rather than to the cultivated ear, the rhythmic structure is not only simple, but usually uniform; *i.e.*, the ear expects the sections to be of equal length. Even in extended forms some approximation to balance is made between one part and another, although the regular recurrence of a cadence every four measures would be a formality out of place in "pure" music which attempted to portray the emotions of the mind which created it. Music which is applied to verse (poetry) must, in its accents and measures, agree with the metre of the lines which form the stanzas. In Ex. 419, which is adaptable to what are called "long" metre verses, we have eight notes (or pulses) in each section, thus securing perfect rhythmic balance between the sections and periods. In Ex. 434 we have only six notes in the first, second, and fourth lines, but eight notes in the third line. If we sing this, giving only one beat to each note, the effect will be unsatisfactory, owing to the irregular lengths of the sections; therefore it is customary in this metre, and in others which contain different lengths of lines in a stanza, to prolong the cadence note of the shorter lines so that all the sections may be uniform in length. In Ex. 422, IA and IIA have each four measures, while IB and IIB have only three; but although usually written this way, in actual performance, more often than not, the shorter sections are, by lengthening the cadence note, extended to four measures, *i.e.*, to the same length as IA and IIA.

Before proceeding further with this part of our subject it will be well for the student to consider the effect of harmony in determining cadences (see "Harmony," p. 253)

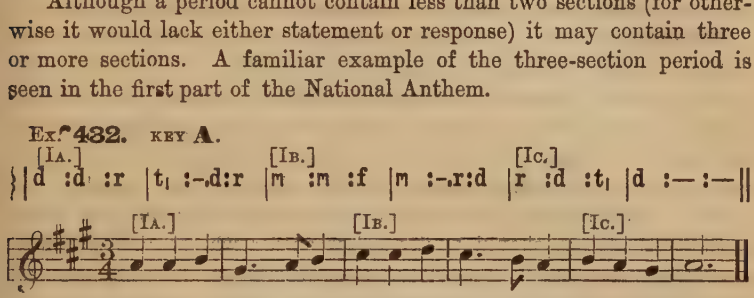
Periods.—If we listen to the first and second sections of Ex. 419 we feel that the second is responsive to the first; *i.e.*, if we may call the first section a statement, the second section may be considered a reply to it. A similar relation is felt between the third and fourth sections. Two or more sections which respond in this way to each other we call a "Period," and as sections respond one to another so should periods. As a general rule, periods close with a perfect cadence (see Exs. 419, 423, &c.); but, exceptionally, less emphatic cadences are used (see Ex. 420).

For purposes of analysis we use Roman figures to indicate periods, and capital letters to show the sections included in a period. Thus in Ex. 419 the first section is numbered IA; the second IB; the third

section, which begins the second period, is IIA; and the fourth section is IIB. Generally speaking, all four-line hymn-tunes will require similar numbering (see Exs. 419, 420, and 422). Other two-section periods are shown in Exs. 423 to 427.

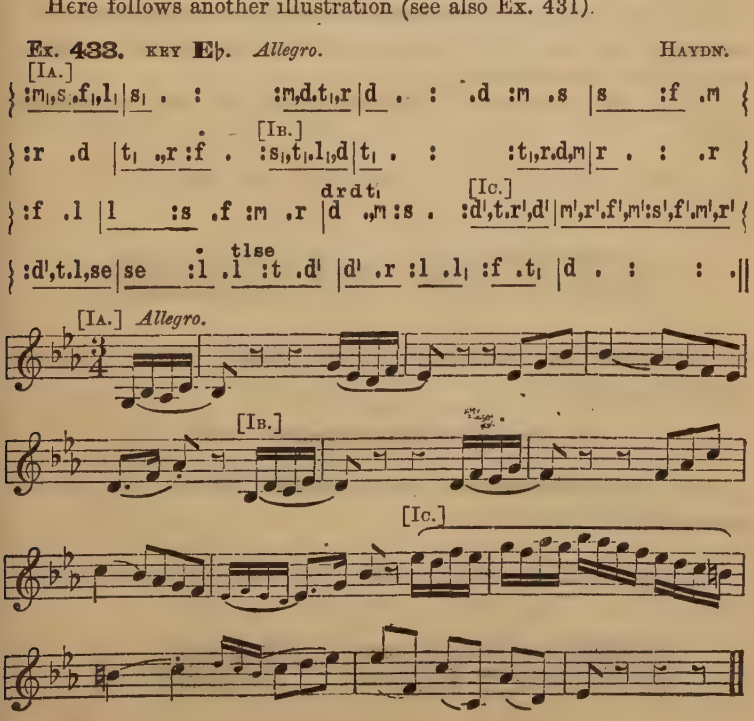
Although a period cannot contain less than two sections (for otherwise it would lack either statement or response) it may contain three or more sections. A familiar example of the three-section period is seen in the first part of the National Anthem.

Ex. 432. KEY **A.**



Here follows another illustration (see also Ex. 431).

Ex. 433. KEY **E♭.** *Allegro.* HAYDN.

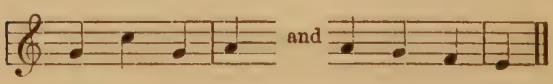


Strains, Movements, &c.—Just as two or more sections are combined to make a period, so two or more periods are combined to make a "Strain;" and in longer works several strains are combined to form a "Movement," while in extended compositions, such as sonatas and symphonies, three or more movements are comprised in one work.

Phrases.—Above, we have shown how the sections are united to form periods; but the converse is also possible; *i.e.*, a section may be divided into phrases. In deciding what is a section, our sense of rhythmic proportion is helped by the harmonic cadences; but in dividing sections into phrases we are almost entirely dependent upon our feeling for rhythmic balance and the shape of the melody. Of course, in vocal music the words are of paramount importance, therefore the musical section should be divided in such a way as will preserve the verbal sense, but in "pure" or unapplied music it will usually be found desirable to divide a section into two or more phrases of equal length. The phrase, like the section, should end on a strong accent; and it is sometimes preferable to do this even when it causes inequality in the length of the phrases.

In Ex. 419 the first section (IA) can be divided into two phrases, thus:—

}:s |d' :s |l { and }:l |s :f |m {

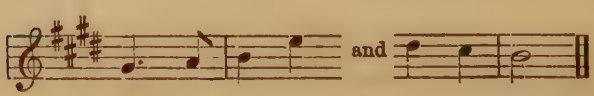


i.e., four pulses and four pulses; or, as we may express it for the purpose of analysis—

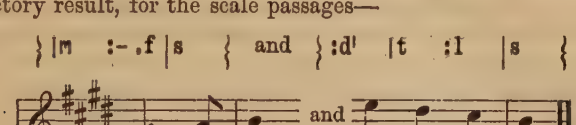
IA, two four-pulse measures, 4 + 4.

Each of the other sections can be similarly divided. In Ex. 420 equal division will give us—

}|m :-.f |s :d' { and }|t :l |s :— {



But if we end the first phrase with the strong accent we get a more satisfactory result, for the scale passages—



are preserved, and the contrast of motion between the two phrases is more clearly defined. In analysis such a section would be expressed thus—

IA, two four-pulse measures, 3 + 5.

An apparent exception to this rule of the strong accent is found in Ex. 422. In listening to the first section (IA) we feel that the first phrase ends, not on the strong accent (d), but on the second pulse of the measure (t). But this is similar in effect to the weak-pulse cadence (p. 260), where the note which might have appeared at the strong accent is delayed in order to introduce a note in the melody requiring resolution; *i.e.*, IA might have been written { :s$_1$ | m$_1$:s$_1$:d | t$_1$:— { but the insertion of the second d delays the appearance of the t$_1$ till one pulse later. It must be borne in mind that, in phrasing, the notes of the scale with strong leaning tendencies (t and f) should not be separated from, if followed by, the notes on which they naturally resolve.

KEY-RELATIONSHIP OR TONALITY.

Every complete movement of a musical work must begin and end in the same key, or at least in keys having the same note for tonic.

It is unusual for a composition to remain throughout in one key; even in short forms such as chants and hymn-tunes it is usual to find some departure to another key, if only at one of the cadences.

A change of key is generally made for the sake of contrast, therefore the place chosen for the change is that where this effect of contrast will be most strongly emphasised. If we refer to Ex. 419 we shall see that the cadences are not of equal importance. The final cadence, IIB, is the most satisfying—the most restful; but that which ends IB, while possessing an element of rest, does not appear conclusive, but expectant—*i.e.*, it is both restful and expectant. If we compare these cadences, IB and IIB, we see they are the same but in different keys.

Each is a perfect cadence, but that at the end of the first period offers a contrast to that at the end of the second by appearing in another key. This other key is that of the dominant, or first sharp key from the tonic or principal; and this relation of the dominant key to the principal is that most frequently found under similar conditions in other tunes.

In some tunes where, for melodic or other reasons, a change of key at the middle cadence would be inconvenient, the imperfect cadence on **s** is used, as offering the next best contrast to the final cadence. An illustration of this is seen in Ex. 420. Here the whole of IB remains in the principal key; but in order to secure some variety in tonality, part of section IIA is usually harmonised in the dominant key.

When a tune begins and ends in a minor key the contrasting key is often that of the relative major. The well-known tune "St. Bride" illustrates this:—

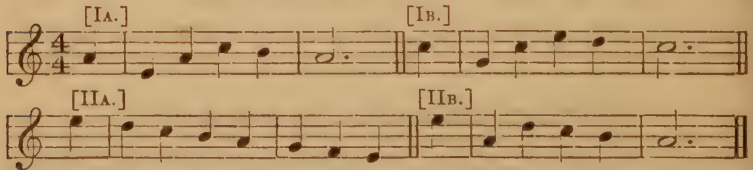
Ex. **434.** *A minor* (d = **C**).

[IA.] [IB.]

:l |m :l |d' :t |l :— |— ‖ d' |s :d' |m' :r' |d' :— |— ‖

[IIA.] [IIB.]

:m' |r' :d' |t :l |s :f |m ‖ m' |l :r' |d' :t |l :— |— ‖



In these shorter forms there is but little scope for showing variety in key-relationship, but later on we shall find that in the larger forms the tonic and dominant keys hold a relationship similar to that in the shorter forms; but that each, in its place, may be surrounded by its own attendant keys, so that we shall have one group of keys consisting of the tonic with its attendants, and another group consisting of the dominant and its attendants.

RESPONSE OF MELODY.

A succession of notes might form scraps of delightful melody, and yet the effect, as a whole, be unsatisfactory owing to its lack of unity. An element which serves to bind a tune into a whole is seen in the

way the different sections respond to each other by a similarity or contrariety of motion.

Similar Motion.—In Ex. 420 we have a good illustration of Similar Motion, which, however, need not be by exactly the same intervals, but must be in the same direction. If we compare the second section with the first, we shall find IB moves in a similar direction to IA; *i.e.*, where IA moves up IB also rises; where IA moves down IB descends. The imitation is not exact as regards interval, for in IA the fourth note rises from the third by the interval of a fourth, while in IB the fourth note rises from the preceding one by the interval of a third. Still the two sections move in similar directions throughout, and are therefore in "Similar Motion." Comparing IIB with IIA we get a like result. Few tunes will be found to contain so much similar motion, or such close imitation as this one, but in Ex. 419, although not so much, there is sufficient to bind the tune together. Here the relation is less close, between sections within periods than between the periods themselves.

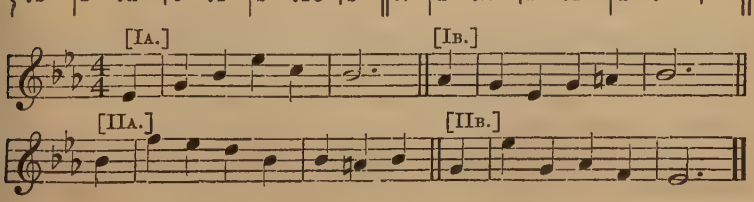
Compare the close of IIA (**f m r**) with the close of IA (**s f m**), and also IIB with IB which, from the third note, contains the same melody, but in a different key.

Contrary Motion.—In Ex. 435 we find the relation between sections and periods is chiefly by Contrary Motion. Although the relation is not so clearly defined as in Ex. 420, we cannot help feeling that the two phrases of IB respond by contrast to the two phrases of IA; *i.e.*, in IA the notes rise then fall, while in IB they fall then rise. In comparing periods, the first part of IIA offers a strong contrast to that of IA; and in IIB the last three notes descend in contrast to the ascending phrase of IB.

Ex. **435.** KEY **E♭**. WEST.

[IA.] :d |m :s |d' :l |s :— |— ‖ [IB.] f |m :d |m :fe |s :— |— ‖

[IIA.] :s |r' :d' |t :s |s :fe |s ‖ [IIB.] m |d' :m |f :r |d :— |— ‖



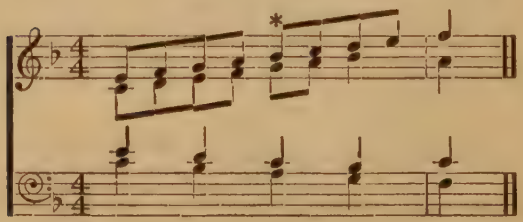
Oblique Motion.—It is obvious that there can only be three kinds of relative motion. If two melodies move neither together nor in opposition to each other, the remaining alternative is for one part to keep stationary while the other moves to or from it. This is called "Oblique Motion." In comparing one section with another we shall not find much of it, but it is more common in harmony between parts moving simultaneously. Still in Ex. 422 we have an illustration, for in IB the first five pulses contain a repeated s, while in contrast to this we have in IIB two short descending phrases at the corresponding part of the section.

RESPONSE IN HARMONY.

The three kinds of motion—Similar, Contrary, and Oblique—described above, we have now to consider in relation to "parts," or voices moving simultaneously. Of course the relative motion of parts for, say, only two or three pulses would make little or no impression upon the ear; but where the same motion is kept up for several pulses in succession the effect is not only noticeable but agreeable to the hearer. Such a passage as the following is of good effect; and a sufficient apology for the harsh dissonances at * is found in the smooth flow of the parts in similar and contrary motion.

Ex. 436. KEY F. *

t_1	.d	:r	.m	f	.s	:l	.t	d'		
s_1	.l_1	:t_1	.d	r	.m	:f		m		
t		:l		s		:f		s		
s		:f		m		:r		d		



Other illustrations of Similar Motion are seen in Exs. 447 and 448 between the two highest parts.

For an illustration of Contrary Motion, see Ex. 443 between highest and lowest parts.

A case of Oblique Motion occurs in Ex. 441 between the two outside parts.

RESPONSE IN RHYTHM.

Another means of binding a tune together is seen in the way the rhythm of one section or period is repeated in another. Unfortunately the term rhythm is used by musicians in various senses. The word is sometimes used in reference to a number of measures grouped into a section, as when we speak of a three-bar rhythm or four-bar rhythm; but here we want to use it in reference to the length of notes found in successive beats of a measure.

The simplest rhythmic form is seen in Ex. 419, where every note of each section is one beat (or pulse) in length. The tune passes on from beginning to end with a rhythmic simplicity bordering on the monotonous. A somewhat less placid rhythm is seen in Ex. 420. Here two variations are made in the length of the notes; the first note being increased to a beat and a half, and the seventh note to two beats, the time form for each section being—

} |taa :-aatai |taa :taa |taa :taa |taa :-aa ||

The first variation in time is made for effect, and is imitated for a like purpose in each section; but the second prolongation is a necessary requirement of the metre to which the tune belongs. Another illustration of similar and contrasted rhythm is seen in Ex. 423. Each phrase of the first section opens with } :taafe |taa :taa |taa || &c. IB opens similarly, but at the third, fifth, and seventh pulses substitutes taafe as a contrast to the simpler rhythm of IA. Then just where we expect this rhythm to be maintained—at the ninth pulse of IB—the simpler taa is substituted. In Ex. 425 the rhythmic response is very close; in fact, IB is an exact repetition of IA except at the cadence, which (in IB) is a medium-pulse, or prolonged weak-pulse cadence.

Repetition and Imitation.—Other bonds of unity in a tune are those of Repetition and Imitation. With either, the relation between sections, &c., is closer than that of merely similar or contrary motion. In fact, the relation is so close that if the repetition or imitation were too much persisted in, development and interest in the tune would entirely cease. Still, when judiciously used, their importance as a means of securing unity in a tune are such that few compositions of any pretensions exist without them. Even in hymn-tunes of the simplest metre, the repetition of an early section in a closing period is not uncommon. In Ex. 420 IA is repeated in IIA, thus securing a strong bond of unity between the periods. Even when the

whole section is not repeated, some portion of it is used to recall what has gone before (see Exs. 424 and 461). The similarity of the cadences IB and IIB in Ex. 419 has already been referred to; the imitation from the third note of each is exact.

Sequence.—(For description see Harmony, p. 262) In analysing a sequence, we should answer the following questions:—

(1) Is it melodic (if so, in which part) or harmonic?

(2) Is it tonal or perfect? (If the latter, name the transitions or modulations included.)

(3) What is the length of each limb?

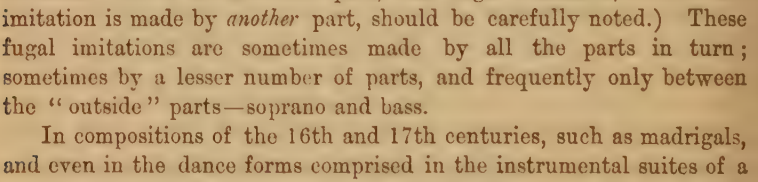
(4) By what interval does each limb rise or fall from the previous one?

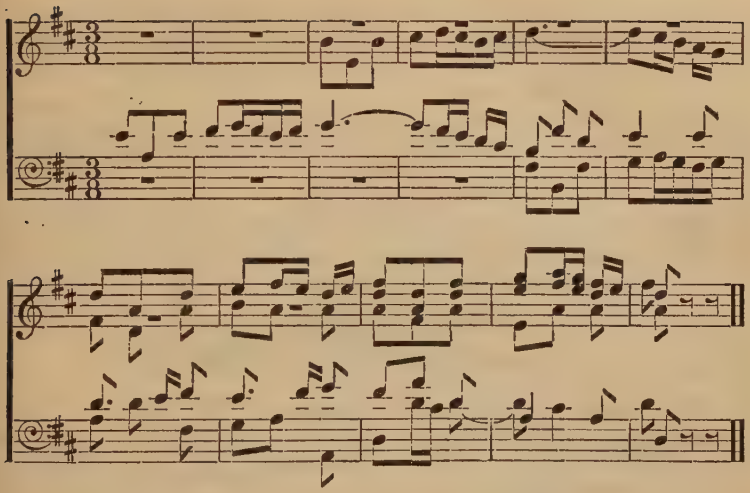
(5) Of how many limbs does the sequence consist?

Fugal Imitation.—When a melody or theme appearing in one part (or voice) is immediately imitated by another part, we have "Fugal Imitation." (The distinction between sequence, where the imitation occurs in the *same* part, and fugal imitation, where the imitation is made by *another* part, should be carefully noted.) These fugal imitations are sometimes made by all the parts in turn; sometimes by a lesser number of parts, and frequently only between the "outside" parts—soprano and bass.

In compositions of the 16th and 17th centuries, such as madrigals, and even in the dance forms comprised in the instrumental suites of a yet later period, this device was largely employed. Even in modern works imitation of one part by another generally serves to arouse interest. In the following illustration, from the *Gloria* of Bach's Mass in B minor, the theme or its imitations is heard in all the parts.

Ex. **437.** KEY **D**. S.S.C.T.B.





In the next illustration, taken from the "Sanctus" of the same Mass, it will be seen that the fourth entry, by second contralto, is accompanied in thirds, by first contralto; the fifth entry, by bass, is accompanied in like manner by tenor; and the sixth entry, by first soprano, is accompanied, also in thirds, by second soprano. These accompanying parts may, for purposes of analysis, be called "companions."

Ex. **438.** KEY **D**. S.S.C.C.T.B.

```
( :        |        :        |        :        |        :        )
( :        |        :        |        :m'      | -,f' ,m':r' ,m',d'|t       :t      )
( :d'      | -,r' ,d':t ,d',l |s       :s      |        :l       | -,t ,l :s ,l ,f )
( :        |        :        |        :        |        :f       | -,s ,f :m ,f ,r )
( :        |        :r'      | -,m',r':d' ,r',t |l       :l      |        :t      )
( :        |        :        |        :        |        :        |        :s      )

( |        :l       | -,t ,l :s ,l ,f |m ,fe,s ||
( |        :d'      | -,r',d':t ,d',l |s       ||
( |m ,r ,m :f       | -,m ,f :s       | -,l ,t ||
( |d       :d       |        :r       | -,d ,r ||
( | -,d',t :l ,t ,s |r'      :r'      |d'      ||
( | -,l ,s :f ,s ,m |r       :s       |d       ||
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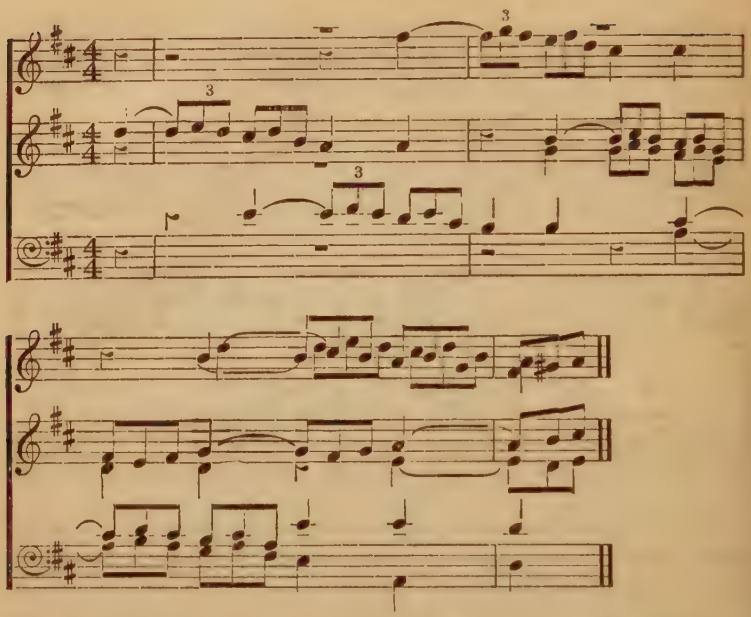


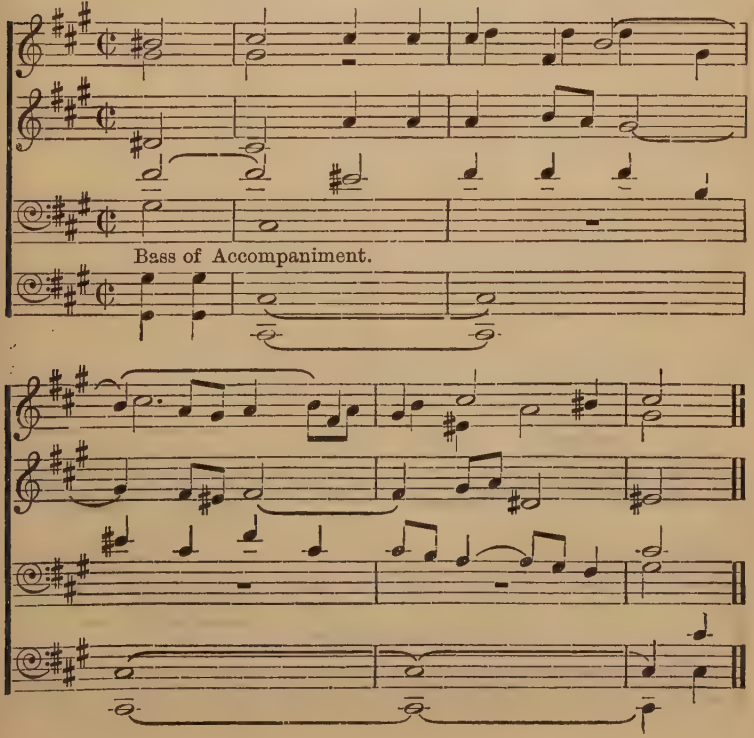
In analysing fugal imitations, we must notice—(1) Between what parts or voices the imitation occurs; (2) After how many pulses it enters; (3) At what interval above or below the first appearance of the theme imitated; (4) For how many pulses the imitation is kept up.

Pedal or Organ-point.—In approaching some climax in a work, and to more forcibly assert the key, a note is sometimes sustained in the bass, or in an upper part, or perhaps in both, for the duration of several pulses or measures. This note is called a pedal or organ-point. It is generally the tonic or the dominant; but exceptionally other notes are employed. The pedal exists independently of the harmonies appearing above it, and it may last for as few or as many measures as interest can be maintained. The pedal is called tonic or dominant, according to which note is employed. When it appears in an upper part, it is called an "inverted pedal;" when it appears simultaneously in the bass and an upper part, it is called a "double pedal."

For an illustration of a tonic pedal, see Ex. 430. The following is an example of a dominant pedal.

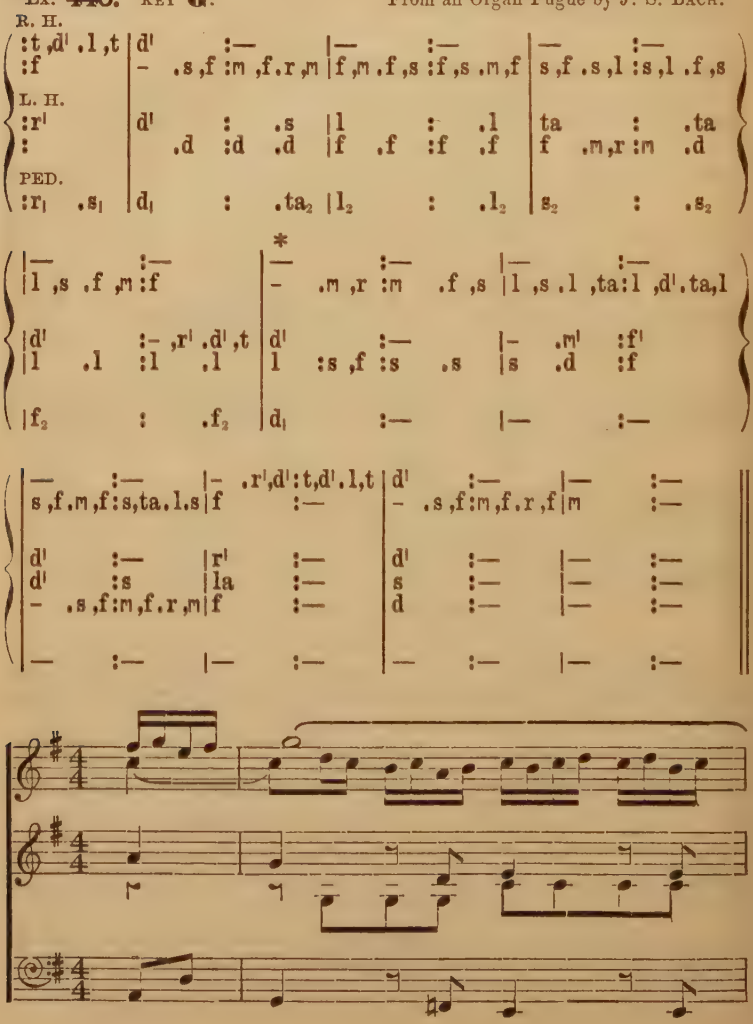
Ex. **439.** *F♯ minor* (d = **A**). S.S.C.T.B. J. S. Bach.

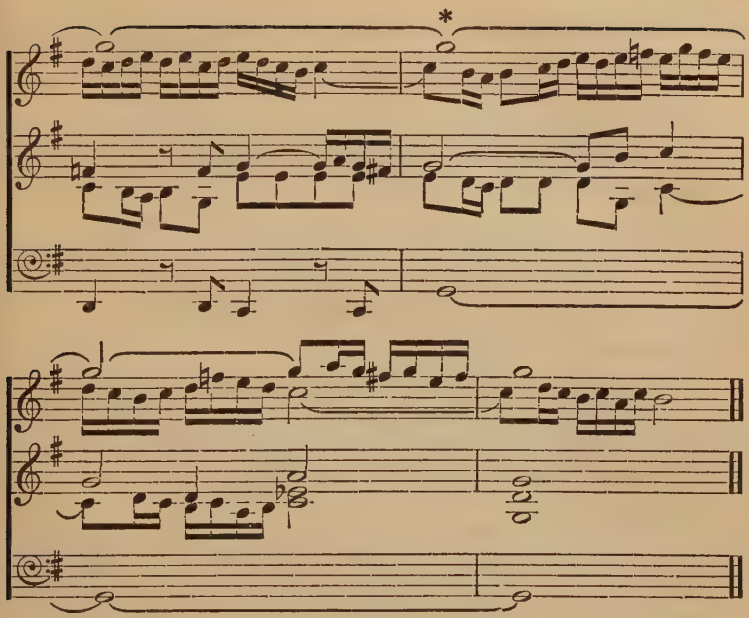
re	:—	m	:—	m	:m	m	:l_1	r	:—	—	:d .t_1	d	:l_1	t_1	:m
t_1	:—	t_1	:—		:	f	:f	f	:t_1	m	:—		:r .d	r	:se_1
fe_1	:—	m_1	:—	d	:d	d	:r .d	t_1	:—	—	:l_1 .se_1	l_1	:—	—	:t_1 .d
l	:—	—	:—	se	:—	l	:l	l	:r	se	:m	l	:m	m .r	:d
t_1	:—	m_1	:—	—	:—		:		:		:		:		:
Bass of Accompaniment.															
t_1	:t_1	m_1	:—	—	:—	—	:—	—	:—	m_1	:—	—	:—	—	:—
t_2	:t_2	m_2	:—	—	:—	—	:—	—	:—	m_2	:—	—	:—	—	:—



In the next example we have an illustration of an inverted pedal, and from * of a double pedal. In this case both sustained notes are tonic, but sometimes the upper pedal is dominant, as also may be the lower.

Ex. **440.** KEY **G.** From an Organ Fugue by J. S. BACH.





Counterpoint.—This is the art of adding one or more melodies to a given theme. The many rules which govern its use cannot be enumerated here; suffice it to say that while the principles of modern harmony prove a valuable help in its construction, its chief characteristic is found in the independent flow of each melody.

When two parts are so written that either may be above or below the other without infringing the laws of part-writing, they are said to be in double-counterpoint. When three parts are similarly invertible, we have triple-counterpoint. With four parts equally interchangeable, we get quadruple-counterpoint.

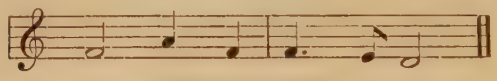
Thematic Development.—In certain of the extended forms, one of the most important factors in sustaining the interest of a listener is the manner in which a theme appears and re-appears in the course of thematic development. A theme which has been previously announced is reintroduced more or less frequently under ever-varying conditions. To enumerate all the possible changes in the appearance of a theme would be impossible here, but some of the more frequently used alterations are given below.

Taking the following for our theme :—

}|m :— |s :m |m :- .r |d :— ||

This may be raised—

}|f :— |l :f |f :- .m |r :— ||

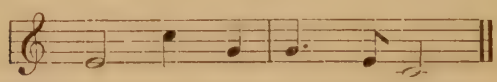


or lowered—

}|r :— |f :r |r :- .d |t_1 :— ||

or widened—

}|m :— |d' :s |s :- .m |d :— ||

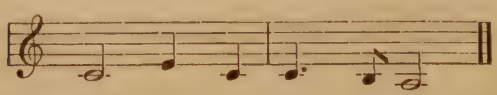


or narrowed—

}|m :— |f :m |m :- .r |r :— ||

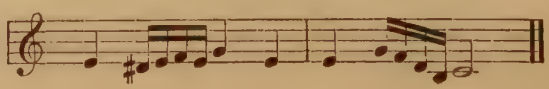
or placed in a new mode—

}|d :— |m :d |d :- .t_1 |l_1 :— ||

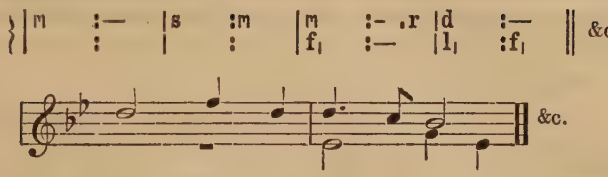


or ornamented—

}|m :re,m,f,m|s :m |m :s,f.r,t_1|d :— ||



or in fugal imitation—



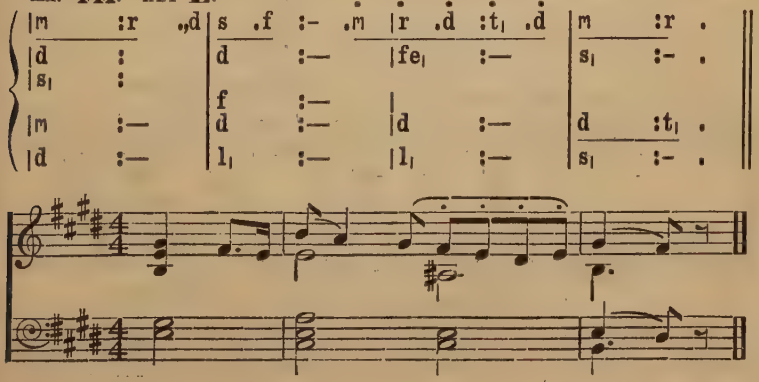
Or it may appear in a new key, or in a new part (or voice).

ACCOMPANIMENT.

Although in a sense occupying a subordinate position, accompaniment exercises a marked influence on the theme which it accompanies, and the choice of a suitable accompaniment with which to present a theme is a severe test of a composer's skill. In its simplest application accompaniment merely supplies the harmony to the given theme, and may also help to emphasise the measure and rhythm. A more elaborate accompaniment will add rhythmic figures consisting of *runs* and *arpeggios*, which serve by contrast to set off or embellish the principal theme. Styles of accompaniment are of endless variety, but we may broadly classify them as follows :—

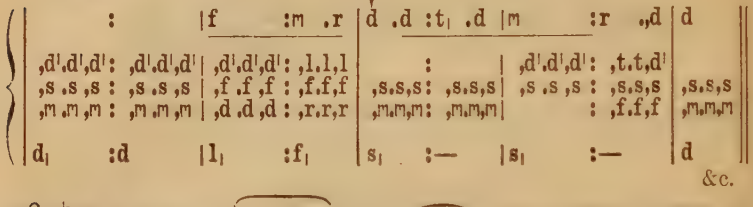
(1) **Plain Chordal.**—This style of accompaniment we find in hymn-tunes, simple part-songs, and harmonised airs where only the harmonies are required, as in the following :—

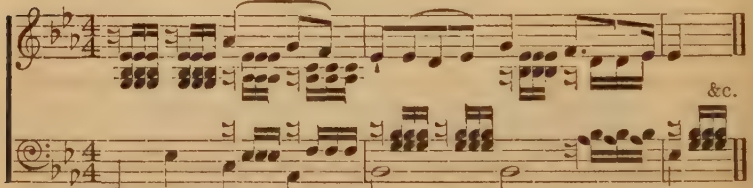
Ex. **441.** KEY **E.**



(2) **Rhythmic Chordal.**—Here the chords supplying the harmony are grouped rhythmically. From the many possible varieties of this kind of accompaniment, the following example is given :—

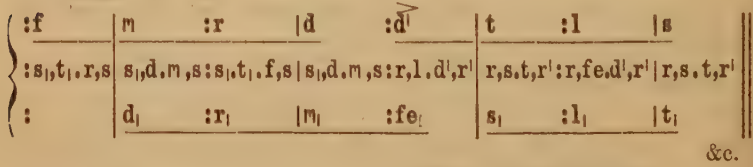
Ex. **442.** KEY **E♭.**

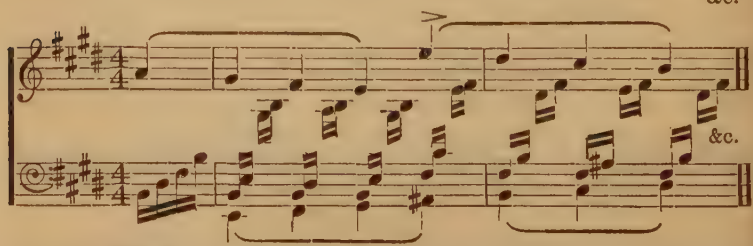




(3) **Arpeggio.**—This is a useful accompaniment where lightness is required, rather than a strongly marked rhythm. It will be noticed that the notes forming the chords are played consecutively, or in a harp-like manner. An illustration follows :—

Ex. **443.** KEY **E.**

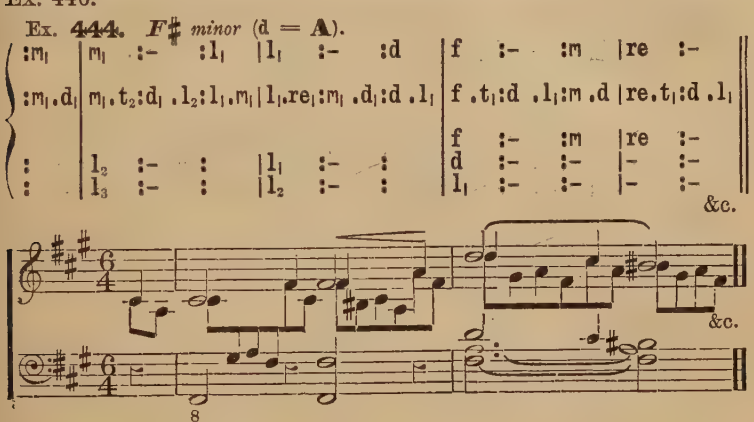




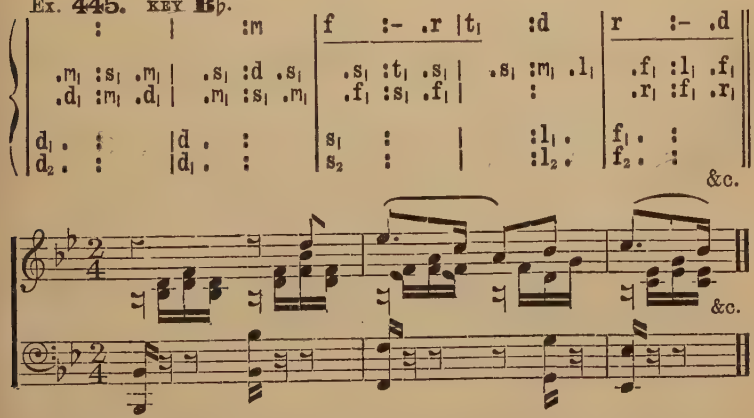
(4) **Figured.**—The diversity in styles of accompaniment under this head are practically limitless. Sometimes we find *arpeggios* with

passing-notes interspersed, as in Ex. 444; sometimes the harmony is broken up into rhythmic figures, as in Ex. 445; and sometimes an independent rhythmic and melodic figure is introduced and reiterated on various degrees of the scale, and in different voices or parts, as in Ex. 446.

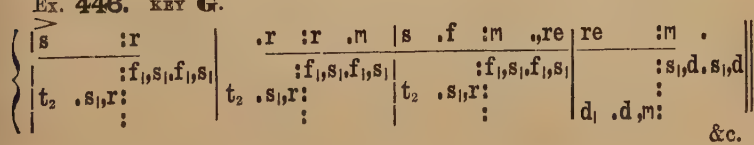
Ex. **444.** *F♯ minor* (d = **A**).

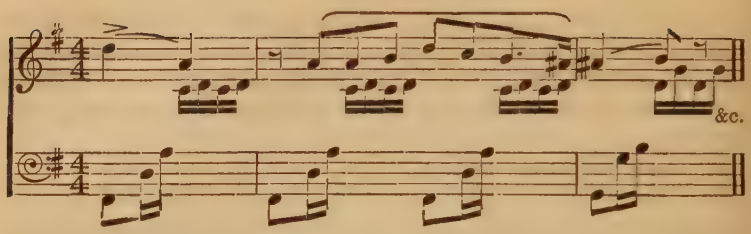


Ex. **445.** KEY **B♭**.



Ex. **446.** KEY **G**.



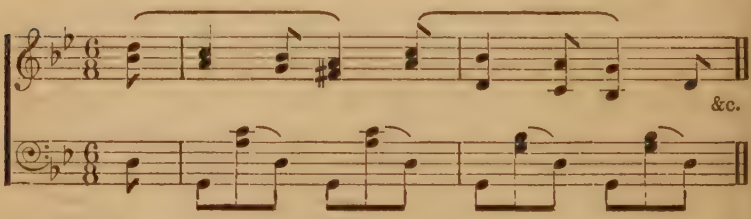


(5) **Sympathetic.**—This form of accompaniment usually consists of plain or rhythmic chords, with the addition of some part sounding in thirds or sixths with the theme. An illustration follows:—

Ex. **447.** *G minor* (d = **B**♭).

:m	| r	:-	:d	| t_1	:-	:r	| d	:-	:t_1	| l_1	:-	:m_1
:d	| t_1	:-	:l_1	| se_1	:-	:t_1	| m_1	:-	:r_1	| d_1	:-	:
:	|	:r	:	|	:r	:	|	:d	:	|	:d	:
:m_1	| l_2	:t_1	:m_1	| l_2	:t_1	:m_1	| l_2	:l_1	:m_1	| l_2	:l_1	:m_1

&c.

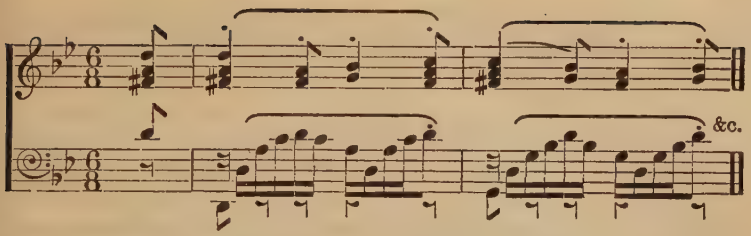


Often different styles are combined in the same accompaniment, as in the following, where the plain chordal of the right-hand part is accompanied by figured *arpeggios* in the left-hand.

Ex. **448.** *G minor* (d = **B**♭).

:m	| m	:-	:t_1	| d	:-	:r	| r	:-	:d	| t_1	:-	:d
:t_1	| t_1	:-	:se_1	| l_1	:-	:t_1	| t_1	:-	:l_1	| se_1	:-	:l_1
:se_1	| se_1	:-	:	|	:	:se_1	| se_1	:-	:	|	:	:
:m	| .m_1	:t_1.r	:m .r	| t_1.m_1	:t_1.r	:m	| .m_1	:l_1.d	:m .d	| l_1.m_1	:l_1.d	:m
:	| m_2	:	:	|	:	:	| l_2	:	:	|	:	:

&c.



All the above illustrations of accompaniment have been taken from Mendelssohn's "Lieder ohne Worte."

Introduction.—It is not uncommon for a piece of music to have an introduction, not necessarily part of, but additional to its rhythmic structure. Such introductions may be so short as to only serve for stating the key, or suggesting the style of prevailing accompaniment as in Exs. 442 and 445; or long enough to include a statement of the leading theme. Sometimes the introduction serves as a contrast to the work which follows, as in the case of an introduction in slow time prefacing a movement in quick time.

Coda.—A Coda or "tail piece," like the Introduction, varies in length and importance from a couple of measures of reiterated cadence chords at the end of a song to the elaborate review of a "First-movement;" in this latter case forming an integral portion of the work.

Codetta.—Diminutive of Coda. The term is used in two senses. (1) As a name for the passage which concludes any strain or division of a movement other than the final. (2) To denote the phrase or passage which is often found at the end of a fugue subject, and which leads to the counterpoint or counter-subject which accompanies the answer.

Symphonies, Interludes.—These are short passages chiefly found in accompaniments to solos, vocal or instrumental, and serve to give rest to the chief performer. They are usually repetitions of that which has just been heard in the principal part, or they suggest that which is to come.

Guide.—This is practically an interlude with the definite object of leading up to that which follows. Sometimes it appears as a scale passage or run, and sometimes it makes the transition to the new key in which the following matter is to appear.

Cadenza.—A passage, not essential to a musical work, but introduced near the close in order to give opportunity to the chief performer

for the display of executive skill. A pause 𝄐 usually marks the place for its appearance, and it may be improvised by the performer, or written out in full by the composer.

COMPLETE FORMS.

A complete form must begin and end in the same key, or at least in keys having the same Tonic ; it must contain at least two sections, the second of which should be responsive to the first, and it must conclude with a perfect cadence. These essentials are present in the simplest forms, such as chants and hymn-tunes, as well as in the more complex movements of a sonata or symphony.

Forms may be classified as two-fold or three-fold. (Some theorists use the terms Binary and Ternary respectively). A form which divides into two periods or two strains is two-fold. A form which divides into three periods or three strains is generally three-fold.

In our study of complete forms we will begin with one of the shortest, viz. :—

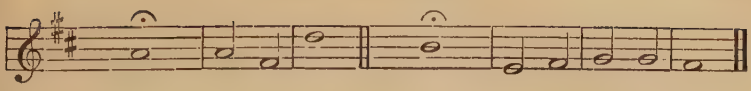
THE ANGLICAN CHANT.

This form is used for the musical rendering of the Psalms or other sacred prose, which, however, must be "pointed," or suitably grouped in measures corresponding with the measures of the chant. A *single* chant consists of two sections ; each section including a reciting-note and a cadence. Although usually written as occupying one measure, the duration of this reciting-note is dependent upon the number of words or syllables to which it is set (see Ex. 449), but is never shorter than one measure : so that if only one syllable falls to it, that syllable must be sustained to the full length of the measure (see Ex. 450). The cadence is sung in strict time. In the first section it consists of two measures ; and in the second section of three. This form of chant will be sung through once to each verse of the Psalm to which it is set. The accent (′) indicates the place from which the words are sung in strict time.

Ex. 449. KEY D. J. BATTISHILL.

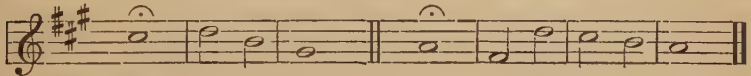
	𝄐 s	s	:m	d′	:—	𝄐 l	r	:m	f	:f	m	:—
The Lord is						he sitteth be-						
King* be the		so	im-	patient :		tween the cheru-	nev - er		so	un-	quiet.	
people néver						bims * be the						
						eárth						

* Take breath.



Ex. **450.** KEY **A.** Dr. NARES.

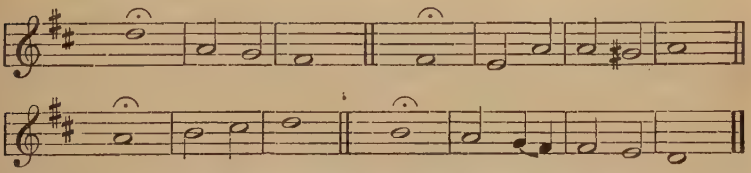
m	f	:r	t_1	:—	d	l_1	:f	m	:r	d	:—				
Háste	Thee to		help me:		O Lórd	God of		my	sal -	vation.					



A *double* chant is equal in length to two single chants, and is therefore adaptable to those Psalms in which the verses appear to run in couplets. Here follows an illustration :—

Ex. **451.** KEY **D.** Dr. BOYCE.

:d'	s	:f	m	:—	m	r	:s	s	:fe	s	:—				
:s	l	:t	d'	:—	l	s	:f.m	m	:r	d	:—				



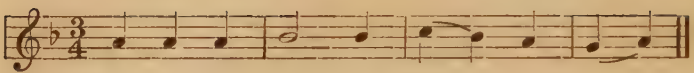
Exceptional extensions of this form are seen in *triple* and *quadruple* chants, which are equal in length to three and four single chants respectively.

HYMN-TUNES.

The Hymn-tune, so far as its rhythmic structure is concerned, cannot be looked upon as a distinct form. Of course it belongs to the domain of sacred music; but the metres to which it must conform are as freely used in secular poetry as in sacred. For instance, the verses by Ben Jonson beginning "Drink to me only with thine eyes" are of the same metre as Dr. Watts's hymn "There is a land of pure delight." This made it possible for the tune associated with the former—

KEY **F.**

m	:m	:m	f	:—	:f	s	:f	:m	r	:m					&c.



to be used with the latter at a time when the choice of tunes suitable for use with hymns was much more limited than in the present day. Not all tunes lend themselves so easily for adaptation from secular to sacred uses. The hymn beginning "The Son of God goes forth to war" is of the same metre as "O who will o'er the downs so free;" but few, we imagine, would care to hear the hymn sung to the music of the popular part-song. The fact is, beyond the rhythmic structure of a work there is the æsthetic element to be considered, and it is this which determines the fitness of a work for its intended purpose; but this concerns the composer rather than the analyst, whose main object it is to discover, rather than supply, those artistic inspirations essential to a perfect work.

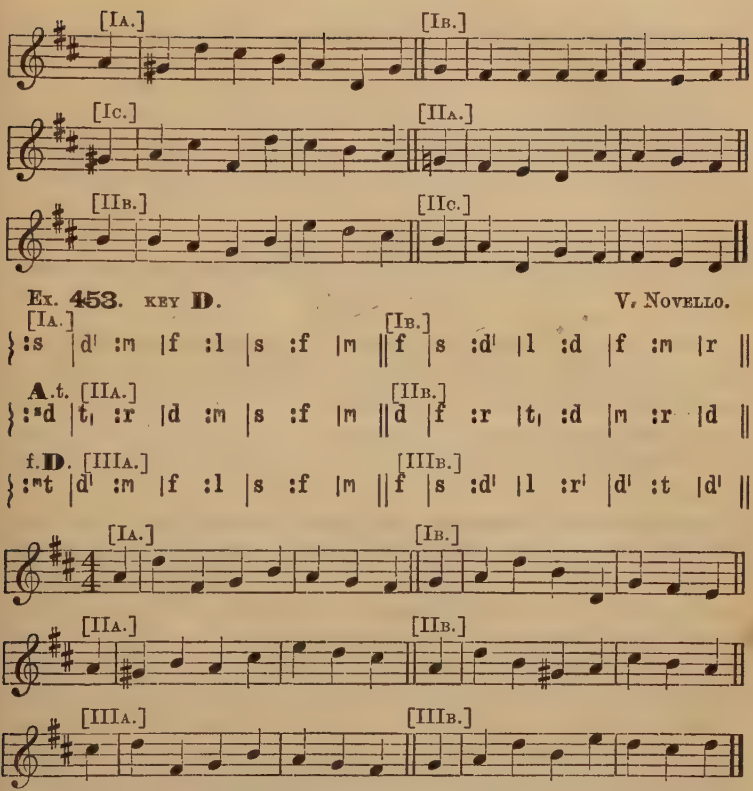
The metre of the verses to which a tune is set largely determines its rhythmic structure, which may be two-fold or three-fold. Four-line tunes having the structural plan IA, B; IIA, B; are two-fold (see Ex. 419, 420, 422. Six-line tunes may be two-fold or three-fold, according to whether the structural plan is IA, B, C; IIA, B, C; or IA, B; IIA, B; IIIA, B. In deciding which of these plans is applicable to a particular tune we shall find the cadences of great assistance, for in the former case we expect to find the cadence which offers the strongest contrast to the final at Ic; while in the latter case it will be found at IIB. In listening to the two following tunes—both containing the same number of lines and the same number of notes in each line—we quickly discover that Ex. 452 is a two-fold tune by the strongly contrasting ^{s}D cadence appearing at the end of the third section, Ic. In Ex. 453 the same cadence is used, but at the end of the fourth line, IIB; thus showing the tune to be three-fold.

Ex. **452**. KEY **D**.

[IA.] [IB.]
:s |fe :d' |t :l |s :d |f ‖ f |m :m |m :m |s :r |m ‖

A.t. [Ic.] f.**D**. [IIA.]
:fet$_1$ |d :m |l$_1$:f |m :r |d ‖ ta$_1$f |m :r |d :s |s :f |m ‖

[IIB.] [IIc.]
:l |l :s |f :l |r' :d' |t ‖ l |s :d |f :m |m :r |d ‖



For further information students should consult "Musical Theory" Bk. III, where this subject is more fully treated.

THE PART-SONG.

The Part-song, like the hymn-tune, is intended to be sung by several voices to each part: also, as in the hymn-tune, the highest part (or voice) usually has the principal melody or air—the lower parts (or voices) supplying the accompanying harmonies. Part-songs may be two-fold or three-fold in design; they may also be classified as simple or extended. A simple part-song has the same music to successive stanzas of words—again like the hymn-tune. In an extended part-song some variation is made at the second or third verse, by change of key or new melody or new harmony; a return being made at the last verse to

the principal key and melody to secure a satisfactory conclusion. The variation or digression may extend to the whole of a middle verse, but it is occasionally found at the beginning of the last verse, the remainder of the verse sufficing for the final reference to the principal theme. For an example of the simple part-song see Barnby's "Sweet and Low."* Mendelssohn's "May Song"† and "On the Sea"‡ furnish examples of the extended part-song where an entire change takes place in a middle verse, the last verse being a repetition of the first. Henry Smart's "Hunting Song"§ has the digression at the beginning of the third verse.

THE GLEE.

Glees were originally written for highly-trained voices—one to each part—but the present wide diffusion of musical culture makes it possible for these works to be performed by a mass of voices to each part. This has given rise to some confusion in the classifying of some modern examples of this form, for while they contain all the essential elements of the glee, the fact that such compositions are sung by choirs of considerable size is probably the reason for them being sometimes spoken of as part-songs. Unlike the part-song, the glee never repeats the same music to several verses of the words, but the music follows and helps to intensify each variation in sentiment. To assist in this, abrupt changes may be made in key, measure, or rhythm. Other devices such as solo, duet, fugal imitations, runs, and figures are employed where the sense of the words is enhanced by such aid. According to the sentiments expressed in the words glees are called "serious" or "cheerful." For notable examples of this form, see S. Webbe's "When winds breathe soft,"‖ and Stevens' "Ye spotted snakes."¶

THE MADRIGAL.

The Madrigal is a form of vocal composition which was in its zenith towards the end of the 16th century. It was intended to be sung by several voices to each part, and without instrumental accompaniment. Its distinguishing feature is the independence and equal importance of the parts. Fugal imitation, more or less close, usually abounds; in fact, contrapuntal writing is its most prominent characteristic. Good examples of this form can be seen in Edwards' "In going to my lonesome bed," Weelkes' "As Vesta was,"** and Morley's "Arise, awake."††

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* Modern Part Songs, No. 18. † Published by Novello. ‡ Published by Novello. § Modern Part Songs, No. 21. ‖ *Reporter*, No. 241. ¶ *Reporter*, No. 62. ** *Reporter*, No. 68. †† *Reporter*, No. 526-7.

BALLET.

Closely allied to the madrigal and belonging to the same period, but constructed in lighter vein, were the Ballets. They contain but little contrapuntal writing; in fact, rather partake of the character of harmonized airs. They were sung chiefly to "fa-la," and used as an accompaniment to dancing. For a typical example, see Morley's "Now is the month of maying."*

THE ANTHEM.

An Anthem is a composition set to sacred words, usually prose, and used in the services of the church. Its form varies according to its scope and purpose. Thus at the one extreme we have a composition consisting of simple diatonic chords singable by large masses of people —this is known as the Congregational Anthem—and at the other extreme an elaborate work in several movements, one of which may be written for one or more solo voices, and another, perhaps, containing a fully developed fugue. The anthem is essentially English, and its development has been concurrent with the growth of music during the past three centuries. In its earliest period it was contrapuntal in style and abounded in fugal imitations, like the madrigal. It was performed without accompaniment, or the accompaniment simply doubled the voices. Among the best-known writers of the time are Christopher Tye, Thomas Tallis, William Byrde, and Orlando Gibbons. The next period in its development may be said to have begun soon after the Restoration (1660). In this period, harmony (or the parts massed in chords) becomes prominent; but still more noticeable is the introduction of solos, duets, &c., and the antiphonal performance of parts of the chorus or *soli* passages by opposite sides of the choir (called "Decani," the Dean's side, and "Cantoris," the Cantor or Precentor's side). Moreover the instrumental accompaniments became much more free; in many instances no longer merely doubling the voice, but providing an *obbligato*, or essential part. Among the composers of this period whose works should be examined are Purcell, Blow, Croft, and Greene. The third period may be said to have begun with Thomas Attwood (1767-1838) and to extend to the present time. In the modern anthem harmony is much freer in the use of unprepared discords, chromatics, and modulations to other than closely related keys. The accompaniments are still further developed—the organ being treated more as an orchestra than as a mere support to the

* *Reporter*, No. 75.

voices. Many modern anthems written for festival use are scored for full orchestra in addition to the organ. From the host of successful writers of this period, mention must be made of S. Wesley, Goss, Stainer, and Sullivan. Typical examples of these three periods are seen in Byrde's "Bow Thine ear,"* Gibbons' "Hosanna to the Son,"† Purcell's "Rejoice in the Lord,"‡ Croft's "We will rejoice"§ and "O Lord, Thou hast searched me out,"‖ and S. Wesley's "The Wilderness."¶

THE SONG FORM.

This, like other vocal forms, varies in structure. In its simplest form it is known as the Ballad. As in the part-song, the same tune or air is used for successive verses of poetry. In the older type of ballads, the repetition of the tune is exact in all the verses, as in "The Bailiff's Daughter of Islington," "The Vicar of Bray," and many other well-known airs; but modern composers have avoided the monotony of too much repetition by placing an intermediate verse in another key or measure, or varying the melody, or by making some striking change in the last verse which, while not destroying the unity of the song, emphasises some important sentiment and produces a suitable climax to the whole. An important feature of the modern song is the instrumental accompaniment. Even when the melody is repeated in successive verses it is customary for such variation to be made in the accompaniment as will enhance and emphasise the passing sentiment of the words. In Schubert's songs the accompaniment sometimes reaches an altitude of dramatic power and intensity unattained by any other writer. See his song "The Erl King."** Students should also examine songs by Mendelssohn, Schumann, and Sterndale Bennett.

THE EXTENDED SONG FORM.

The Extended Song Form, or Aria as it is more frequently called, differs greatly from the simpler song form. The words to which it is set may be prose or verse, and should contain two ideas contrasting with or responsive to each other. In the older form of the aria, largely used by Handel and his contemporaries, the first part (or setting of the first "idea") begins in the principal key, and although various modulations take place in the course of its development, this part ends with a perfect cadence in the principal key. The second

* Novello's 8vo Anthems, No. 118. † Ditto, No. 129. ‡ Ditto, No. 145. § Ditto, No. 127. ‖ Novello's, 3s. ¶ Novello's 8vo Anthems, No. 110.
** Published by Augener, and others.

part (or setting of the second "idea"), which is generally shorter than the first part, opens in a related key, usually the relative minor if the principal key is major, or the relative major when the principal key is minor, and after sundry modulations leads to the *Da Capo* or repetition of the first part. In this shape the form is distinctly three-fold. Examples of it can be seen in almost any of Handel's oratorios; for instance, see "Honour and Arms" in *Samson*, and "Why do the nations?" in *Messiah*. But modern writers have improved upon this form. It is now usual for the first part to close in the dominant key, and, instead of the *Da Capo* after the second part, the first part is only partially repeated, and then modified so as to close in the principal key. (Thus bearing some analogy to sonata form. See p. 221) It is not uncommon for the movement to conclude with a coda. Whether this modernised form is two-fold or three-fold depends upon the extent of the development portion and the amount of recapitulation For instance, the air "Jerusalem" in Mendelssohn's *St. Paul*, is two-fold. Its plan may be described thus:—

	MEAS.		MEAS.
Instrumental introduction..	1-10	Second part opens in C minor	31
Voice enters (principal key)	11	Modulates to G minor	36
Modulates to dominant key.	18	Ends with half-close	38
Closes in dominant key	27	Recapitulation of first part in principal key, and coda..	39-58
Instrumental interlude	27-30		

We notice that the second part is not complete in itself—it has no perfect cadence, but ends with a half close. Moreover, judged by the number of measures each part contains—not an infallible test, but one worthy of consideration, for some sense of proportion between the parts is found in all good works—this air is two-fold, for the second and third parts together are shorter than the first part by two measures. In the aria by Mendelssohn, "Is not His word?" in *Elijah*, we find the first part with instrumental symphonies extending to 26 measures, the second part to 22 measures, and the third part, including coda, 42 measures. Not only is the second part developed at greater length than the corresponding part in "Jerusalem," but it seems to stand out more complete in itself. We are therefore led to call this aria three-fold. This form is most inappropriately named, for in its use it is in no way restricted to vocal art. It has been adopted by composers for many of the slow movements of sonatas, concertos, &c., for "songs without words," and for many of those ephemeral productions known as drawing-room pieces.

THE MARCH.

The primary object of a March is to regulate the steps of a company of people when marching. To do this successfully it should contain a strongly-marked rhythm in duple or quadruple time, and a spirited melody easily caught by the ear. The form of the march varies in small details, but the plan commonly adopted is as follows:—

IA, B. Period of 8 measures.
IIA, B. Repetition of IA, B.
IIIA, B. New theme of 8 measures in a related key leading into
IVA, B. Repetition of IA, B.
VA, B. } Repetition of III and IV.
VIA, B. }

It will be seen that all the above periods are eight measures each in length. This presupposes that there are four beats to each measure. If, however, the music is barred for two beats to the measure—is in duple time—each period will contain 16 measures. (Three beats to the measure—triple time—cannot be used in a march, as the principal accent would come on alternate feet, and make the marching unsteady.) Some variation in details may arise. For instance, IB may end with a cadence in the dominant key, but close in the tonic key at the repetition at IIB. Or the repetition may be perfect to the end, so having a dominant cadence at IIB as well as IB. But whatever variation takes place in these earlier cadences, it is essential that VIB close in the tonic key. There is no rule as to what key shall be used for period III. Often, when the principal key is major, the relative minor provides a sufficient contrast; perhaps quite as frequently the dominant key is employed here. Although eight measures is the usual length for a period, instances may often be found where, for effect, an extension to ten or twelve measures is made. Thus, at the end of IIIB an extension delaying or leading up to the repetition of the first period at IVA, if skilfully managed, adds to the interest of that which has gone before, and increases our satisfaction at the re-appearance of the principal theme. A march may be preceded by an introduction, usually consisting of trumpet-calls or fanfares; it may also conclude with a coda. It is not usual, now, for a march to appear by itself. A second march, called a Trio, generally follows the first as a contrast or relief to it, after which the first or principal march is repeated. The plan of the Trio, or Relief March, as it is sometimes called, differs but

slightly from that given above, but its rhythm and melody will probably be of a more subdued character. In some marches two trios are introduced, but where this is the case the principal march appears between them as well as at the beginning and end. For an example of a simple march without a trio see the March from Handel's *Scipio*.* A combined vocal and instrumental march is seen in the "Soldiers' Chorus"† in Gounod's *Faust*. For a march with two trios see Mendelssohn's "Cornelius" March.‡

DANCE FORMS.

Dance forms have ever been popular with composers as moulds in which to cast their musical ideas. Most of the suites of Bach and Handel are successions of dance forms, nearly all of which are now obselete.

ALLEMANDE.—Unless preceded by a prelude, this was the first movement in a suite. It may be described as a highly figurated melody with an accompaniment of a more or less florid nature. It was written in common time (four-pulse measure), and usually commenced with one or more short unaccented notes.

COURANTE.—This most frequently followed the Allemande, to which it offers a strong contrast. It was written in triple time (three-pulse measure), and in style might be called polyphonic, for the interest was distributed between the parts which were somewhat imitative of each other.

SARABAND.—A slow and majestic dance of Moorish origin, written in 3-2 or 3-4 time (three-pulse measure). It usually followed the Courante, contrasting with it by its slower *tempo* and more serious style.

GAVOTTE.—A quaint and lively movement in duple time, usually two beats to the measure, and beginning on the second half of a measure.

MINUET.—A movement in 3-4 time (three-pulse measure), usually, though not invariably, beginning on the strong accent. In its early form it probably consisted of two strains, each of eight measures, which were repeated; but so many variations have been made from this by extending the first or second or both strains to ten, twelve, or more measures, that no rule as to its length can be formulated. It is frequently followed by a second minuet, or trio, after which the first is repeated.

BOURREE.—A dance in duple time, differing from the Gavotte by beginning on the last quarter of the measure, instead of the second half.

* Published in Curwen's New Code Marches, &c. † Chappell's Vocal Library, No. 8. ‡ Published by Novello.

Polonaise or Polacca.—A Polish dance in 3-4 time (three-pulse measure) with a characteristic rhythm.

Gigue or Jig.—This is usually the concluding movement of a suite. It is written in quick *tempo*, and its chief characteristic is that, whether written in duple or triple time, the beats abound with triplets.

Passacaille, Passacaglio, or Chaconne.—A dance written in triple time (three-pule measure) and of rather slow *tempo*. It usually consists of a set of variations on a ground-bass.

For examples of the above forms, students should see the Clavichord Suites of Bach and Handel, which are easily obtainable at very small cost.* The principal modern dance forms are the—

Waltz.—This is a dance in 3-4 time. A "set" of waltzes consists of five, the last containing reminiscences of the first, and, perhaps, later ones. Each waltz contains two strains of 16 or 32 measures. The first strain is usually repeated as a *Da Capo* at the end of the second.

Polka.—A dance in 2-4 time (two-pulse measure) with a characteristic rhythm (taatefe taatai) pervading it.

Mazurka.—A Polish dance in 3-4 time. It has a striking rhythm, a feature of which is an accent on the second beat of the measure. Both this form and that of the Polonaise have been used by Chopin in several of his most notable compositions.

Quadrille.—A dance in five movements. The names by which these movements were formerly known were Le Pantalon, written in 6-8 time (six-pulse measure, beating twice); L'Ete, written in 2-4 time (two-pulse measure); La Poule, in 6-8 time; La Trenise and La Pastourelle, in 2-4 time; and La Finale, in 6-8 time. Quadrilles are now usually a succession of popular airs. Each movement contains two strains of 8, 16, or 32 measures, and each strain is repeated a sufficient number of times to agree with the steps of the dance. All the movements have two beats to a measure, but whether in simple or compound time is immaterial.

Galop.—A lively dance in 2-4 time, often forming a movement in a "set" of Quadrilles. It includes a trio, and frequently a coda.

THE VARIATION FORM.

Like some of the dance forms, the Variation form is old. Formerly it appeared in two ways. First, a theme in the bass (called a ground-bass) appeared, and was repeated several times; but at each repetition the accompanying parts supplied new rhythmic figures

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and such varied harmonies as were compatible with the prevailing ground-bass. Some of Handel's choruses are written in this form. See "The many rend the sky" in *Alexander's Feast*, and "To song and dance" in *Samson*. The second way, and that which is most common at the present time, is the announcement of a simple theme, then its several repetitions, but each under different treatment of rhythm or harmony, so as to promote variety. In these different variations it is not necessary that the theme should appear note for note as in its first presentation, but however intricate and elaborate the variation may be, the original theme should be heard, if only by suggestion. The means of variation are practically inexhaustible. In the set from Handel's Fifth Suite, commonly known as "The Harmonious Blacksmith," the variations are chiefly rhythmic, although in the last variation little of the original subject is heard beyond its harmonic basis. Other examples of this form can be seen in Haydn's Third Quartet; Mozart's Sonatas in D (No. 10) and A (No. 12); and in Beethoven's Sonatas in A♭ (Op. 26), in E (Op. 109), and in C minor (Op. 111). Variations were formerly called Doubles. Thus, "The Harmonious Blacksmith," referred to above, is in the Fifth Suite called "Air" and "Doubles."

THE SONATA FORM.

A Sonata is a composition for one or two instruments, and consists of three or more movements. Sonata Form is the plan upon which one or more of these movements is constructed. As the first movement is usually written in this form, it is sometimes called the First Movement Form. Again, as Haydn did much to popularise this form, his name has been attached to it. But the title by which it is most widely known is the one we have adopted for our heading. The form is two-fold—*i.e.*, it divides into two halves, the place of division being usually shown by the insertion of a double bar. The first half is called the "Exposition," and contains two principal subjects, each a contrast to the other in style and key. The first subject appears in the principal key of the movement and is followed by matter leading to the new key, usually the dominant, in which the second subject is to appear. After this second subject has been heard a codetta brings us to a cadence in this contrasting key. It is here we find the double bar referred to above, and we shall probably find directions to repeat the whole of this first half of the movement. The second half divides into two portions, the first of which is called "Development." Here

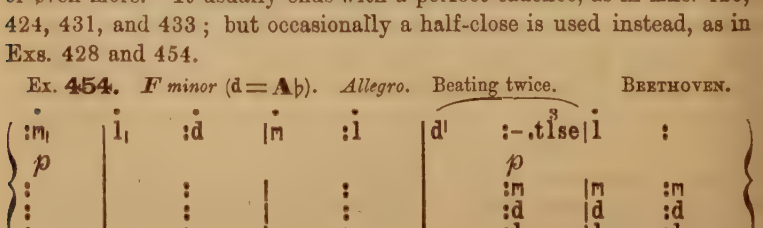
the first, or second, or both subjects are introduced, wholly or in fragments, under ever changing and unexpected conditions by means of modulation, transition, rhythm, &c. (See "Thematic Development" above, p. 203). The second portion of this half is called "Recapitulation," as it largely consists of a repetition of the first half, but with this important difference—that whereas in the first half the second subject appeared in a contrasted key, in this recapitulation it appears in the principal key, so that at the end of the second half—the completion of the movement—we have a full close in the tonic key instead of in the dominant. Above are enumerated the essentials of the sonata form; they are summarised in the following diagram:—

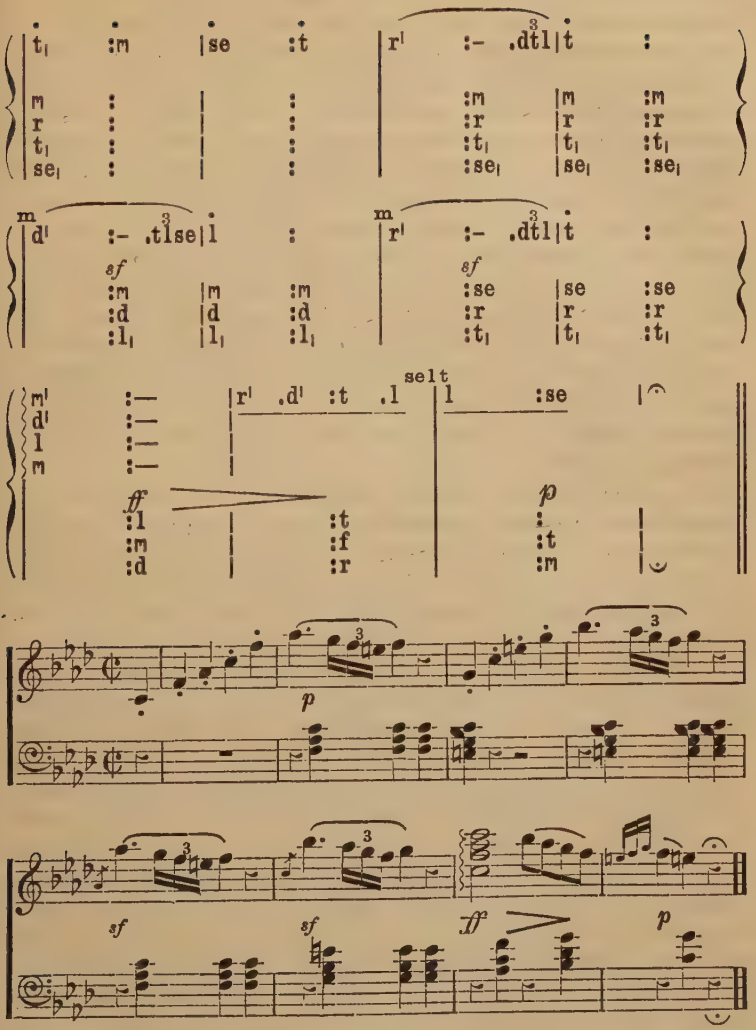
FIRST HALF.	SECOND HALF.
EXPOSITION.	DEVELOPMENT.
Introduction (if any).	First or second or both subjects variously treated.
First subject in principal key.	RECAPITULATION.
Second part of first subject or "Bridge," leading to	First subject in principal key.
Second subject in contrasted key.	Second part in principal key modified so as to introduce
Codetta.	Second Subject in principal key.
	Coda.

It is now necessary to enter more fully into details. In modern overtures and the movements of symphonies written in this form an introduction is frequently included, but in sonatas this addition is seldom seen. When an introduction is included it will probably be written in slow time—any rate between *grave* and *andante*—to contrast with the following *allegro*. See the opening of Beethoven's Sonata in C minor (Pathetique), Op. 13.

The first subject invariably appears in the principal key of the movement. It may be of any length from 8 measures up to 40, or even more. It usually ends with a perfect cadence, as in Exs. 423, 424, 431, and 433; but occasionally a half-close is used instead, as in Exs. 428 and 454.

Ex. **454.** *F minor* (d = A♭). *Allegro.* Beating twice. BEETHOVEN.





Another example can be seen in the last movement of the "Moonlight" Sonata (Op. 27, No. 2).

The matter which follows the first subject is called by some "the second part of first subject," and by others "a bridge." Its object

is to lead to the key in which the second subject is to appear. This may be done shortly and concisely as in the last movement of the "Moonlight" Sonata (mentioned above) where the "bridge" consists of only six measures, and the modulation to the key of the second subject (G♯ minor) begins at the third measure. Or the "bridge" may be much more extended, and modulate to several keys before arriving at its final goal. Thus in Beethoven's Sonata in E minor (Op. 90) the "bridge" is 21 measures in length; and, opening in the key of E minor, it touches C major, A minor, B♭ major, and then passes, by means of an enharmonic change, to B minor, the key in which the second subject is to appear. Generally, this "bridge" grows out of the first subject, or makes use of some easily recognised melodic or rhythmic figure, as in Beethoven's Sonatas in A (Op. 2, No. 2), and in E (Op. 14, No. 1). But, on the other hand, it may consist of entirely new matter, as in the Sonata in C (Op. 2, No. 3).

The second subject contrasts with the first, not only in key, but also in style; being of a quicter and more "song-like" character. When the first subject appears in a major key, the second subject usually appears in the key of the dominant. This was the invariable rule until the time of Beethoven; he made several exceptions to it, but still in the great majority of his works in this form the old rule was observed. Thus in his Sonata in E♭ (Op. 7) the second subject appears in B♭; in the Sonata in F (Op. 10, No. 2) the second subject appears in C, and many other cases could be cited. But in the Sonata in G (Op. 31, No. 1) the second subject is in the key of the mediant —B; and in the Sonata in C (Op. 53) the second subject holds a similar key-relationship to the first by appearing in E. In the Sonata in B♭ (Op. 106) the second subject is in the key of the submediant, viz., G. It must also be noticed that when the dominant key is employed for the second subject the minor form of the key may be used, although the first subject be in a major key; thus in the Sonata in A (Op. 2, No. 2) the second subject opens in E minor. When the first subject appears in a minor key, the second subject is usually introduced in the relative major, as in the Sonata in F minor (Op. 2, No. 1), where the second subject appears in A♭ major, and in the Sonata in C minor (Op. 10, No. 1), where the second subject is in E♭ major. But exceptionally both subjects appear in minor keys. Where this is the case the relation of dominant to tonic will be

maintained as when both keys are major. Thus in the last movement of the "Moonlight" Sonata (Op. 27, No. 2) the first subject is in C♯ minor and the second subject in G♯ minor; in the Sonata in D minor (Op. 31, No. 2) the second subject is in A minor; and in the Sonata in E minor (Op. 90) the second subject appears in B minor. Another exceptional contrast in key is seen in the Sonata "Pathétique" (Op. 13); the first subject appears in C minor, and the second in E♭ minor, instead of the more common relative major.

A codetta (see above, p. 209) completes this part of the movement.

Up to this point the composer has been required to conform to certain rules as to the number and order of his principal subjects, and the modulations necessary to their formal presentation, but now follows the "Development" portion, or, as some call it, the "Free-Fantasia," and here he is at liberty to use as much or as little of either or both subjects as his fancy dictates. Nor is he restricted in regard to the order or manner of his modulations. It is in this development portion that a composer shows his power. As Mr. Banister says in his "Lectures on Musical Analysis"—"It is easier to add to the number of unconnected, inconsequent themes in the movement, and so to attain a certain length, than to *develop* a small number with power, coherence, consecution, and unity."

In the limited space at our disposal, it is impossible to enter fully into this subject of development; but the following analysis of the development portion of Beethoven's Sonata in G (Op. 14, No. 2)* may be helpful to students. Development begins in measure 64, immediately after the double bar, by the first subject appearing in the tonic minor (G minor). In measure 66, this passage is sequentially imitated in C minor. Beginning at measure 68, the last four notes of the preceding figure are repeated three times, the bass at each repetition descending a semitone until F, the dominant of key B♭ is reached. In measure 71, the subject (narrowed) is imitated canonically, after which a "figure" in the bass leads to the entry of the second subject in key B♭ at measure 75. A prolongation of a rhythmic figure belonging to this subject leads to an accompaniment in triplets, under which the first subject enters in the key of A♭ at measure 82, passing into the key of G minor at measure 85. At measure 87 begins a sequential imitation of the preceding five measures, using the keys

* Beethoven's Sonatas, published by Augener & Co. (Peters' edition), in the volume, price 5s., or in separate numbers.

of G minor and F minor. For seven measures further the tripletted accompaniment is maintained, while the bass imitates and repeats a figure which has formed part of the preceding sequence, the whole of this passage leading up to a cadence on the dominant 7th in the key of E♭ (measure 99). In this key the first subject now appears, for the first five measures an exact transposition of its first appearance. This is followed by a three-fold sequence and short figure leading to a long pedal on D. Over this pedal, for eight measures, occur scale passages and figures alternating between the keys of G major and G minor, while between these passages and the pedal (*i.e.*, in a middle part) appears a short melody, evidently derived from the first subject. In measure 116, the pedal is broken into a rhythmic figure which is kept up for six measures, while alternately under and over it is heard a figure of four notes, taken from the first subject, which, in its alternations, draws closer and closer together, until, in measure 123, this group of four notes is reduced to a figure of two notes, founded on the chord of the dominant 9th on D, which leads to a pause (𝄐) in measure 125. Here ends the development portion of the movement.

Note.—In some of the works written in this form by the earlier composers, as Haydn and Mozart, this development portion consists almost entirely of new matter. When this is the case, Episode is a better title for this part of the movement.

In the "Recapitulation" the first subject appears as in the exposition, and is then followed by its second part or "bridge;" but this latter must be so modified in its course of modulation that the second subject enters in the principal key instead of the dominant (or other key) as was the case in the exposition. Thus, in the movement from the Sonata in G (referred to above), the recapitution, as far as the first subject is concerned, is an exact repetition of the exposition. The first four measures of the "bridge" are also repeated note for note; but then these same four measures are immediately repeated in the subdominant key (C), after which the "bridge" continues on parallel lines to its appearance in the exposition, modulating from C to G in the same way that in its former appearance it modulated from G to D.

After the second subject has been heard (in principal key), the coda follows, and is frequently extended to considerable length by references to one or both of the principal themes. See, for example, the coda in movement just referred to.

It is important that students of music should clearly understand

this form as it furnishes the plan upon which many of the greatest compositions have been constructed; for it is not only used in sonatas, but also in instrumental trios, quartets, concertos, symphonies, and modern overtures.

THE RONDO FORM.

The Rondo form, so called because of the frequent "coming round" of the principal subject, is occasionally used for the slow movement of a sonata, but more often for the last movement. It consists of a principal subject and its repetitions, between which is introduced new matter to form episodes. The principal subject appears not less than three times, but may appear more often. It is a characteristic of this form that the principal subject always re-appears in the key of the movement; but such an alteration in the appearance of the subject as may arise from change of accompaniment, variation in rhythm or melody, or transposition of parts (melody appearing in bass, &c.) is permissible, and a shortened appearance of the subject has, sometimes, to do duty for a more complete repetition.

In its simplest form a Rondo appears thus:—

Subject in principal key.
Episode in contrasted key.
Repetition of subject in principal key.
Second Episode in another contrasting key.
Repetition of subject in principal key.
Coda.

A good example of this form can be seen in the slow movement of the Sonata "Pathétique" (Beethoven, Op. 13). The principal subject is in A♭, and extends from measures 1 to 8. It is then repeated an octave higher (measures 9 to 16). An episode in F minor then enters and continues to measure 29, where the repetition of the principal subject begins. At measure 36, another episode begins, this time in A♭ minor; and after passing into the key of E (enharmonic of F♭) merges into the repetition of the principal subject at measure 51. But here the subject has a tripletted form of accompaniment instead of the quarter-notes which accompanied it before. This appearance and its repetition an octave higher bring us to measure 66. Here begins the coda which concludes the movement seven measures later. Another example of this simple form can be seen in the Scherzo of the Sonata in G (Op. 14, No. 2). Its chief divisions may be briefly indicated thus:—

Measure	1.	Principal subject in key G.
,,	24.	First episode in E minor.
,,	43.	Repetition of principal subject in G.
,,	65.	Guide or "bridge" leading to
,,	74.	Second episode in C.
,,	125.	Guide (founded on first subject) leading to
,,	139.	Repetition of principal subject in G.
,,	190.	Beginning of a long coda containing a new theme and reminiscences of principal subject.

See also the Rondo of the sonata in C ("Waldstein," Op. 53).

Another form of rondo frequently used by Mozart and Beethoven, and one which bears some affinity to the sonata form (see above, p. 221), may be described as follows:—

A principal subject appears in the key of the movement. This is followed by a modulating passage or "bridge" which leads to a second subject in the dominant key, after which the principal subject is repeated in its original key; and this completes the first part of the movement. The second part consists of an episode, often of considerable length, in a contrasted key. The third part contains the repetition of the principal subject followed by the second subject—now transposed to the principal key of the movement—and concludes with a coda, which will probably contain reminiscences of the principal subject.

The following plan should be compared with the diagram of Sonata form (p. 222 above) and the similarities and differences noted.

FIRST PART.	SECOND PART.	THIRD PART.
First or principal subject in key of the movement. Guide or "bridge" to Second subject in dominant key. First subject in principal key.	Episode in contrasted key	Repetition of first subject in principal key. Guide or "bridge" to Second subject, now in principal key. Coda.

Following is a description of the last movement of Beethoven's Sonata in A♭ (Op. 26). It opens with a principal subject in key A♭ extending to, and ending with a perfect cadence in measure 29. After a short guide or "bridge," the second subject enters in measure

33 in the dominant key (E♭). After a full close in that key, a figure (derived from the first subject) on an E♭ pedal leads to a repetition of the first subject (measures 53 to 81). In the latter half of measure 81, an episode begins in the key of C minor, but modulates to, and comes to a cadence in G minor at measure 89. These eight measures are repeated, after which the episode continues in G minor for two more measures, passes to F minor (measure 101), and then closes in E♭ major at measure 105. A guide of four measures suggests, and leads to an exact repetition of principal subject (measure 109 to 137). The guide of four measures, which in measures 29 to 33 lead to second subject, is now extended to ten measures, after which the second subject appears (measures 147 to 163), and is seen to be an exact transposition of its former appearance to the principal key. A coda, reminiscent of the first subject, ends the movement. This Rondo is easy to analyse, not only because it keeps so closely to the form as outlined above, but because all its chief divisions are clearly indicated by emphatic cadences.

The rondo in the Sonata in A (Op. 2, No. 2) is perfectly clear in form, and the wealth of detail it contains will repay the closest attention. To mention only a few points for observation:—Notice how the principal subject is varied at each repetition; also notice how the episode in A minor—such a contrast to everything else in the movement—is introduced by the simplest means; also in the coda what important parts are played by the principal subject and the episode just referred to.

In the rondo of the Sonata in E (Op. 14, No. 1) a somewhat remarkable modification takes place in the recapitulation of the second subject in the third part of the movement. As the principal key is E, we expect the second subject to appear in that key, instead of which it appears in the sub-dominant key, A. After this, the principal subject, rhythmically modified, makes its final appearance, first in the upper part, then in the bass. The last few measures of the coda contain a reminiscence of canonic imitation first heard in the fifteenth measure.

In the rondo of the Sonata in G (Op. 31, No. 1) the episode of the second part largely consists of a development of the principal subject in which canonic imitation plays an important part.

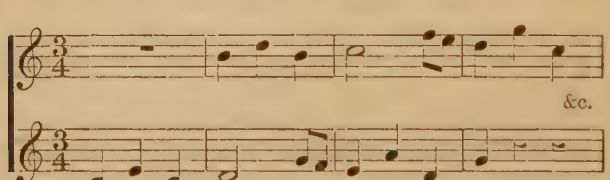
CANON FORM.

Of the polyphonic forms—those in which the several parts or voices are of equal importance—the principal are Canon and Fugue.

In the canon a subject is begun by one voice and imitated by another a few pulses later. In the well-known hymn-tune, "Tallis' Canon," the tenor part is an exact repetition of the treble four pulses later. This is called a canon two-in-one, *i.e.*, two parts on one subject—the contralto and bass supplying free parts. The imitation may be at any other interval than the octave: thus, the following example shows the opening of a canon at the interval of a seventh:—

:	:	t	:r'	:t	d'	:—	:f'.m'	r'	:s'	:d'
d	:m	:d	r	:—	:s .f	m	:l	:r	s	:	:

&c.



Byrde's "Non nobis" (See "Musical Theory," p. 218) is a canon three (parts) in one (subject); the second part imitating a 4th below, and the third part an 8ve below the first part.

Mendelssohn's part-song, "The Skylark's Song,"* is a canon four (parts) in two (subjects); the soprano and contralto announcing the two subjects, afterwards imitated by tenor and bass.

Canons are *finite* or *infinite*. If the former, the voices, after taking part in the imitation, pass on to new matter or provide a coda. If, however, the canon is infinite—that is, capable of endless repetition, a pause (𝄐) or the word *Fine* is usually placed over some chord to indicate a suitable place to stop.

Canons in which the answer imitates the subject by augmentation, or diminution, or by inversion, are sometimes met with; but they are more often musical curiosities than works of art.

FUGUE FORM.

A Fugue may be vocal or instrumental. It consists of (*a*) a subject which is announced in one voice or part. (*b*) The answer which is an imitation of the subject, usually a fifth higher or fourth lower, given out by a second voice or part at, or soon after, the completion

* See *Tonic Sol-fa Reporter*, No. 27.

of the subject. When this answer is an exact transposition of the subject, the fugue is said to be *real;* but sometimes, for harmonic reasons, certain modifications have to be made when transposing the subject into an answer; when this is the case, the fugue is called *tonal.* (*c*) At the appearance of the answer, that part which announced the subject provides an accompaniment to the answer by such a counterpoint as will offer a suitable contrast. If this counterpoint accompanies a subject or answer in all its subsequent appearances, it is called a counter-subject. (*d*) If the fugue is written for more than two parts or voices, the other parts will enter in turn with subject and answer alternating. When all the parts have thus made their announcement of subject or answer, the exposition or first-unfolding of the fugue is complete. (*e*) In some fugues, what is called a counter-exposition now follows. In this the order of announcement differs—the answer leading, followed by the subject; and, even in vocal fugues, it is sometimes possible for the composer to arrange that those voices which in the exposition announced the subject shall, in the counter-exposition, announce the answer, and *vice versa.* (*f*) We now come to the development portion of the fugue. Here the subject and answer need not follow each other at the regular intervals of the exposition, but should be introduced in various contrasting keys, and with such skill and interest as the composer can impart. There is no rule as to the number or order of entries; but it is essential to a properly constructed fugue that the interest in this portion should not only be maintained but grow. (*g*) An important aid to this is the introduction of episodes between different entries, or groups of entries, of the leading subject. These episodes are usually constructed from some *motif* or phrase which has previously been heard in the counter-subject or other accompanying matter; but instances could be cited where the episode is entirely new material. (*h*) Towards the close of a fugue, exceptionally quite early, is introduced the stretto, or drawing together of the subject and answer—the answer beginning before the conclusion of the subject, or *vice versa.* If more than one stretto is introduced, the closer one should follow rather than lead. Sometimes these strettos are built on a pedal or organ-point (see above, p. 200). Whether accompanying a stretto or not, a pedal or organ-point is desirable as a re-assertion of, or index to the principal key, after the ear has been led away from it by the various transitions and modulations which have taken place

in the development portion of the fugue. The final close is often made on a tonic pedal, and the effect is enhanced when this has been preceded by one on the dominant.

Fugues vary greatly not only in the manner in which the subject is developed, but also in the kind of material employed for the "setting" of the subject. For instance, some fugues have no regular counter-subject, only a counterpoint which varies at each appearance of subject or answer. Then the episodes may be many or few or even absent altogether, as in the well-known Fugue in C by Bach (the first of the "48"), which consists only of subject, answer, and their development. Even a stretto is not present in all fugues, and many contain no pedal or organ-point. Yet although none of these factors, except subject and answer, can be called essential, it is not likely that more than one, or perhaps two, will be absent from any one properly constructed fugue. An example of this form is seen in the Fugue in F (from the Second Suite) by Handel,* an analysis of which follows:—

NOTE.—This is a four-part instrumental fugue. For the purposes of analysis each part is named as if it were a voice—soprano, contralto, tenor, bass.

In measures 1 and 2 the subject is given out by contralto. In measures 3 and 4 answer appears in tenor a fifth lower, and modulates to key C (notice the modifications made for tonal requirements), accompanied by a counter-subject in contralto. In meas. 5, immediately on conclusion of answer, a codetta follows for a measure and a half, and serves to bring back the original key (F) for the entry of subject in bass in measure 6, accompanied by counter-subject in tenor. At measure 9, the answer appears in soprano (modified as before) and the bass continues with counter-subject. At the conclusion of this last entry (measure 11), the exposition or first-unfolding is complete. Immediately following is an episode in key C, which lasts for four measures; then (in measure 15) enters the subject in tenor, with counter-subject in contralto, after which follows an episode of three measures in key D minor, in which key the subject enters (in measure 20) in soprano part. Before the conclusion of this soprano entry—in measure 21—the subject enters in the bass in G minor, thus making, with the soprano entry, the first stretto. This last entry is accompanied by the counter-subject in tenor. At the end of measure 22, a third

* Published by Augener & Co.

episode begins and continues for six measures. All the parts excepting the bass, which is free, are in canonic imitation. In meas. 29, the subject appears in the bass in key A minor. After this (in measure 31) a fourth episode appears. This is largely made up of the counter-subject and the figure so frequently used in the earlier episodes treated sequentially. In measure 35, the subject appears again in key F as on its first occurrence, but now raised an octave higher, and in the soprano part; accompanied by the counter-subject in the bass. Under the last note of the subject (as at first) the answer enters, but now in the bass. In measure 39, a fifth episode begins, and continues to measure 44. This, like the earlier episodes, abounds with canonic imitation between the upper parts, with a free part in the bass. In measure 44 is seen the second stretto. It begins in the contralto part in key F, and is imitated by the soprano in key B♭. The first stretto (measure 20-21), it will be remembered, was at the distance of one measure; but in this second example the imitation is at the distance of only half a measure. In measure 46 the subject enters for the last time. It is in the bass in key F, and is only heard for about half its length, the counter-subject accompanying in the soprano. This partial and final entry of subject leads to a dominant pedal in bass, on which canonic imitation weaves its way to the final cadence, before reaching which, however, the counter-subject is heard once more in the contralto, accompanied by the tenor in sixths.

Some fugues have two subjects. Where this is the case, the two subjects may appear together throughout the work; or the first subject may be developed in the usual way, then the second subject, then finally both subjects will undergo some development together.

EXTENDED WORKS.

It is unnecessary to speak at length of cantatas, oratorios, &c. These extended works for voices and instruments consist of a number of movements, each in some definite form, but related to each other by key or other means indicative of continuity of idea, and unity in design.

The Cantata is shorter than the oratorio—contains fewer movements—and is often in lighter vein, even humorous.

The Oratorio is usually a setting of some biblical story, and although the treatment may not always be strictly sacred in character, it is always serious in intent.

One vocal form not yet mentioned may be aptly referred to here, as it is chiefly found in extended vocal works.

Recitative is a kind of musical declamation by means of which a singer endeavours to narrate some incident in a story in a passionate or dramatic manner. The notes to which the words are sung vary in pitch according to the intensity of the situation depicted, but never fall into formal melody. Time, although notationally indicated, is not strictly adhered to, emphatic words being prolonged, and the less important taken more hurriedly, as in excited speech. In simple recitative the accompaniment consists of a few chords, sustained or detached, to assist the singer in keeping the pitch, and to emphasise the modulations. In accompanied recitative the accompaniment plays a more important part, for it suggests or emphasises the dramatic situation required by the words; and this is often done in short interludes during the pauses between the passages declaimed by the singer. In recitative the words are of such paramount importance that the usual essentials of a musical form are dispensed with. Thus, a recitative may begin in one key, may modulate through several unrelated keys, and finally end in some other key having little or no relation to the first key. Nor can a recitative be divided into sections and periods, owing to a lack of formal rhythm. Examples of vocal recitative are so common that it is unnecessary to particularise any here, but a use of this form in purely instrumental music can be seen in Mendelssohn's Violin Concerto,* where fourteen measures of recitative link together the *Andante* movement and the final *Allegro*.

* Peters' edition, price 1s. 1d.

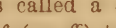
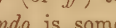
EXPRESSION.

Musical expression is the means by which interpretation is given to the inner meaning of a musical composition, and which thus distinguishes it as music from a mere succession of musical tones.

Means of Expression.—Music may be made expressive by the judicious application of—1st, Degrees of force; 2nd, Rates and changes of speed; 3rd, Phrasing, or use of the "break of continuity;" 4th, Quality of tone; and 5th, *Portamento*, and other ornaments.

Degrees of Force.—In musical expression, degrees of force are commonly indicated by the Italian words *piano* (abbreviated *p*), meaning *soft*, and *forte* (abb. *f*), meaning loud; together with their derivatives, *pianissimo* (abb. *pp*) = *very soft*, and *fortissimo* (abb. *ff*) = *very loud*. The word *mezzo* (abb. *m*) means a medium amount of tone; and used in combination with *piano* and *forte*, enables us to express two other degrees of force, as *mp* = less soft than *p*, and *mf* = less loud than *f*. But these words indicate no definite standard of force; for in a composition of a martial or spirited character, both *piano* and *forte* would be stronger than in a composition of a sad or plaintive character. But although these words are used only in a comparative sense to each other, they are also used relatively to that which is known as Normal Force.

Normal Force.—By this is meant the general or prevailing force of the complete tune. Some music, by its bold character, requires a loud delivery to bring out its proper effect. Other music by its gentler motion suggests a softer rendering. Of course, the shape of the phrases, and, in the case of vocal music, the sense of the words, will necessitate modifications during the course of the tune; but the normal force is that which is principally used, and which must be first discovered from the general sentiment or purpose of the composition, and then established as the standard from which variations in degrees of force may be made.

Crescendo, Diminuendo, Swell.—A gradual increase of tone from *p* (or *pp*) to *f* (or *ff*) is called a *crescendo*. A gradual lessening or decrease of tone, from *f* (or *ff*) to *p* (or *pp*) is called a *diminuendo* or *decrescendo*. *Crescendo* is sometimes abbreviated to *cres.*, and sometimes indicated thus,  *Diminuendo* and *decrescendo* are sometimes abbreviated to *dim.* and *decres.* respectively, and are often indicated thus,  The combination of the two signs in this order indicates the *swell.*

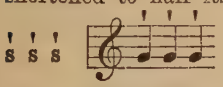
Pressure, Sforzando, Organ-tone.—A rapid *crescendo* on a single note is called a *pressure-tone*, and is indicated thus, <; a loud note rapidly diminishing in force is called a *sforzando*, or explosive tone, and is indicated thus, > A tone delivered with equal force throughout may be called *organ-tone*, and indicated thus, =.

Rates and Changes of Speed.—Rate of movement affects in a marked manner the mental effects of the individual notes of the scale, and in no less a degree is a complete movement affected by the speed at which it is performed. It is now customary for composers (or editors) to indicate the rate at which a piece should be performed by reference to a metronome; but where such reference is wanting, the performer must exercise his judgment as to the exact meaning of certain Italian words usually found at the beginning of the movement, and which are not only approximate in their indications of rate, but are also often suggestive as to style. Among such are *grave*, *largo*, and *adagio*, all meaning *very slow*, but different styles of slowness, as serious, broad or massive, and less broad. As indicative of rates with more movement, *andante* and *andantino* are used. *Moderato* means moderate speed. Various degrees of quick movement are implied in the use of such words as *allegretto*, *allegro*, *presto*, and (quickest of all) *prestissimo*. Any one of the above terms may be used to indicate the normal or prevailing rate of a movement or strain. Other words are used to indicate variations in speed required by phrases or sections subject to a temporary change of rate. Such are *accelerando* (abb. *accel.*), meaning a gradual increase of pace; and *rallentando* (abb. *rall.*) and *ritardando* (abb. *rit.*), meaning a gradual slackening of pace.

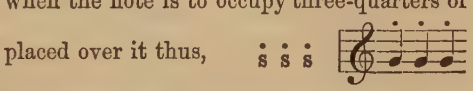
Break of Continuity.—Students of musical form know that sections are divisible into phrases. The separation is made by what may be called a "break of continuity." Before beginning a new phrase the singer "takes a fresh breath;" the violinist "draws a new

bow;" and the pianist lifts his hand from the keys in preparation for the new attack. Either of these actions will occupy a certain amount of time, and if the composer has not provided for it by leaving a rest, the final note of one phrase or the beginning of the next must be shortened by so much time as the required action occupies. This cessation of tone between the two phrases is called a "break of continuity." It is referred to shortly as the "break," and is indicated by a raised comma (').

Legato and Staccato.—Tones sustained to their full length, and which glide smoothly from one to another—are performed in a connected manner—are said to be delivered *legato*. When the tones are detached or separated from each other they are said to be delivered *staccato*. *Staccato* notes are of two values. When the note is to be shortened to half its written length, a dash (,) is placed over it thus,



but when the note is to occupy three-quarters of its written length a dot is placed over it thus,

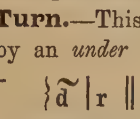


Quality of Tone.—The vocalist can modify the quality of the tone he delivers by use of the sombre or clear resonance; the composer for the orchestra by the various groupings of the instruments employed in it; and the pianist by what is technically known as "touch."

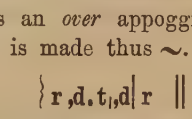
Portamento.—This is the carrying of the voice from one tone to another by a rapid and connected glide or slur.

Appoggiatura.—This is a grace note placed before a principal note at the interval of a step above or below it. The *long appoggiatura* occupies half the time (or two-thirds in three-pulse measure) properly belonging to the principal note. The *short appoggiatura*, or, as it is sometimes called, the *acciaccatura*, can scarcely be said to take any time from the principal note, it only gives a kind of "fillip" to the accent.

The Turn.—This may be described as an *over* appoggiatura followed by an *under* one. The sign for it is made thus ∼. For example—

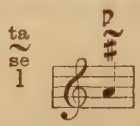


would be performed

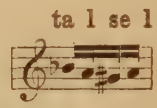


When the turn is inverted—*i.e.*, the under appoggiatura precedes the over one—the sign used to indicate it is ≀. If a flattened or

sharpened note is to be included in the turn it is shown by writing the altered note above or below the sign. Thus—



would be performed

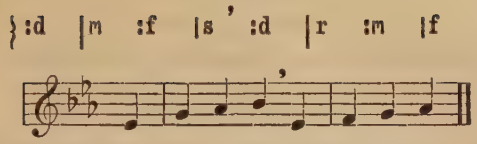


In staff notation it is only necessary to write the accidental ♭ or ♯ (or both) as above.

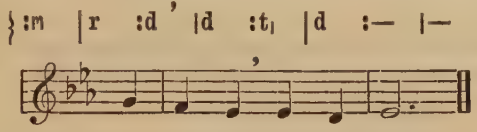
The Trill or Shake.—This is an ornament chiefly cultivated by the soloist, whether vocalist or instrumentalist. It consists in rapidly alternating the principal note with the tone next *above* it. It most frequently begins with the principal note, and usually ends with a turn.

The Mordent.—This appears in two forms—the *upper*, consisting of a principal note followed by the note above it struck rapidly just before the main body of the principal note; and the *lower*, which is similar except that the note below the principal note is used for the auxiliary. The sign for the upper mordent is ⩘, and for the lower ⩔.

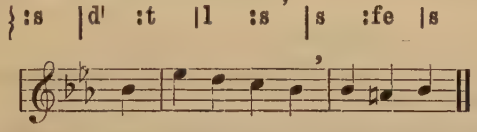
Melodic Phrasing.—Melodic phrasing is the art of dividing a melody into its natural parts, and showing by the manner of delivery that the performer himself distinguishes these parts, and also wishes his hearers to distinguish them. It is as important that these phrases should be distinctly marked by the performer, as that the various members of a sentence (as indicated by the stops) should be clearly defined by the reader. This can be done by making one phrase *piano* and another *mezzo* or *forte;* by making one phrase *crescendo*, and another *diminuendo*, as well as by the introduction of the "break." The "natural division" of the section—that which the ear expects—is into equal parts. But shape of melody, and the preference of the ear for phrases ending on an accent, may require the phrases to be of unequal length. Moreover, it is not desirable to divide scale passages; nor should a discord be separated from its resolution; nor the notes of the scale with marked leaning tendencies, like **f** (on **m**), **t** (on **d'**), **se** (on **l**), &c., be separated from the notes on which they lean. On the other hand, a "break" is often effective if made before a repeated note—the slight pause adding the emphasis to the second note suggested by the repetition. In the following section—



we feel that the break should be placed between the **s** and **d**, not only for the sake of equal division, but also because the melodic shapes are preserved. But in the next section of the same tune—

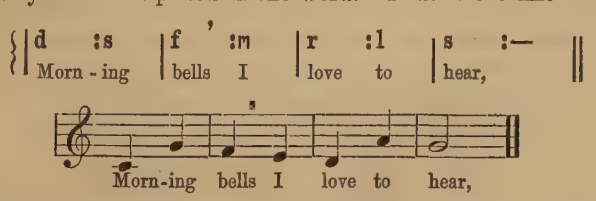


it is better to place the "break" after the third note to preserve the melodic shapes and for the sake of the added emphasis to the repeated **d**. In the third section of the tune—



the "break" is made after the fifth note to preserve the scale passage (which would be curtailed were the "break" placed for equal division), and to emphasise the repeated **s**. (See also "Phrases," p. 192, above.)

Breathing Places.—In vocal music the "break" is made by the singer "taking breath." Moreover, in vocal music it is necessary that the "break" should be made in such a place as will tend to preserve the sense of the words, which is more important even than preserving the melodic shape of the phrases. We must therefore be careful not to "take breath" between words which belong to each other, or between any two syllables comprised in one word. Thus in the line—



sense requires that breath should be taken after "bells," not after "I" as suggested by the music. When several verses are sung to the same

tune, it will be found necessary to vary the place of break or breathing place in accordance with the requirements of each verse. Thus in the line—

"Sow in the morn thy seed,"

breath should be taken after "morn;" but in the corresponding line of the second verse—

"The good, the fruitful ground,"

a break similarly placed would cut "fruitful" into two parts—a most objectionable fault—and as "the" clearly belongs to that which follows rather than to that which precedes, we take breath after "good." In the third line of the first verse—

"To doubt and fear give thou no heed,"

equal division would place the break after "fear," and this agrees with the verbal sense; but in the corresponding line of the fourth verse—

"The angel reapers shall descend,"

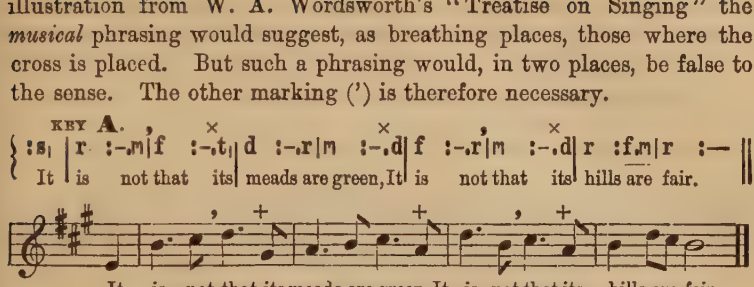
a similar position for the break would divide "reap" from "ers," so breath is taken before "shall."

The singer should form the habit of looking on words not singly, but in *groups* joined together naturally by the sense. In other languages than our own, the little words are absorbed into the larger ones. Thus in Latin or in Hebrew nearly all the "groups" marked in the verse below could be expressed by single words. Without studying deeply the details of grammatical analysis, the musical student will easily see, by his common sense, what words *belong to one another*. Such words must not be separated. When the smaller groups—compound words—are readily distinguished, the student will begin to form these again into larger groups. Thus each line of the following verse may be divided into two larger groups (shown thus, ') as well as into the three or four smaller ones (shown thus—with all):—

With all my powers ' of heart and tongue,
I'll praise my maker ' with my song;
Angels shall hear ' the notes I raise,
Approve the song ' and join the praise.

The musical and verbal phrases frequently coincide with each other, but where this is not the case the words must rule. In the following

illustration from W. A. Wordsworth's "Treatise on Singing" the *musical* phrasing would suggest, as breathing places, those where the cross is placed. But such a phrasing would, in two places, be false to the sense. The other marking (') is therefore necessary.

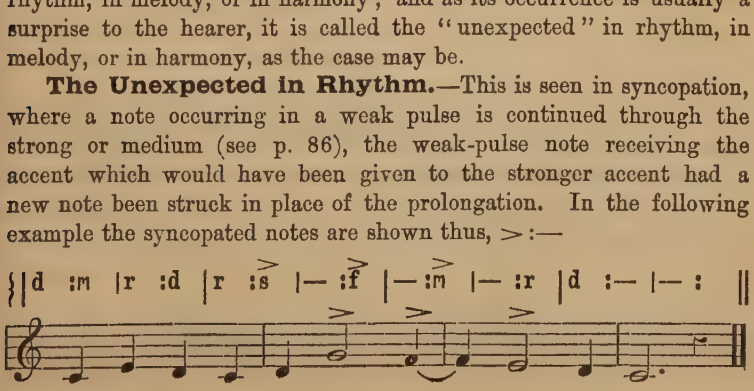

KEY A.
:s, | r :-.m | f :-.t, | d :-.r | m :-.d | f :-.r | m :-.d | r :f.m | r :—
It is not that its meads are green, It is not that its hills are fair.
It is not that its meads are green, It is not that its hills are fair.

Breath should always be taken just before the opening of a phrase; also before a *crescendo* or swell passage; or before a long holding-tone, or before a passage of quick tones—"a division" as it is called.

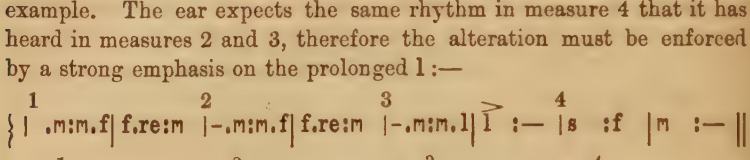
Breath should always be taken before words requiring emphatic delivery, such as "Awake!" "Hurrah!" "Fire!" &c. This is called "breathing for emphasis."

Accent.—An important factor in musical expression is Accent. Without it music remains dull and lifeless; but with it the music becomes tripping, martial, spirited, &c., according to the style in which the composition is written. We already know (see p. 7) that the first note of every measure should have more stress laid upon it than any other note in the measure. Also that in divided beats or pulses the first note should receive more accent than any other note in the pulse. But the shape or treatment of a melody may require an exception to be made to this rule. Such an exception may arise in rhythm, in melody, or in harmony; and as its occurrence is usually a surprise to the hearer, it is called the "unexpected" in rhythm, in melody, or in harmony, as the case may be.

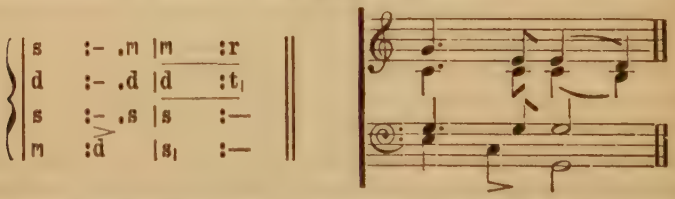
The Unexpected in Rhythm.—This is seen in syncopation, where a note occurring in a weak pulse is continued through the strong or medium (see p. 86), the weak-pulse note receiving the accent which would have been given to the stronger accent had a new note been struck in place of the prolongation. In the following example the syncopated notes are shown thus, >:—



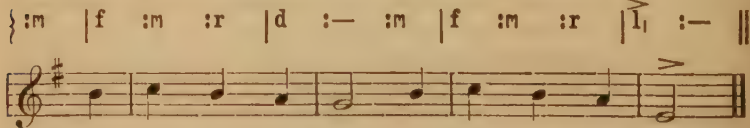
Another case of the unexpected in rhythm is seen in the following example. The ear expects the same rhythm in measure 4 that it has heard in measures 2 and 3, therefore the alteration must be enforced by a strong emphasis on the prolonged l :—



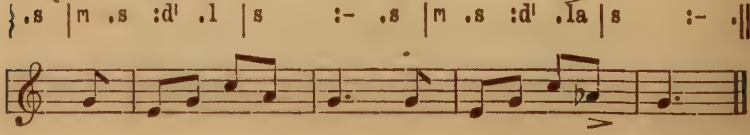
In part-music if one voice strikes a note at the beginning of a weak pulse while the other voices sustain their notes to a later part of the pulse, that voice which marks the beginning of the weak pulse should accent it. In the following example, d in the bass receives an accent notwithstanding it occurs on the weak pulse :—



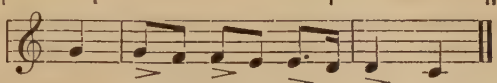
The Unexpected in Melody.—When the "unexpected" occurs in melody, it must also be emphasised. Thus, in the following example, the ear is led to expect a complete repetition of the first phrase, instead of which the final note is altered from d to l_1 ; the latter note, being unexpected, must be strongly accented :—



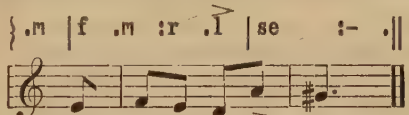
In such a case as the following it is obvious that the la_1, although occurring on the weak part of a weak pulse, must be emphasised as "unexpected" :—



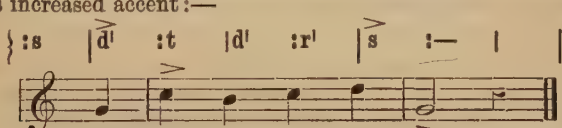
Repetition of speech or command implies importance or urgency; so a repetition of note requires emphasis, as in the following:—



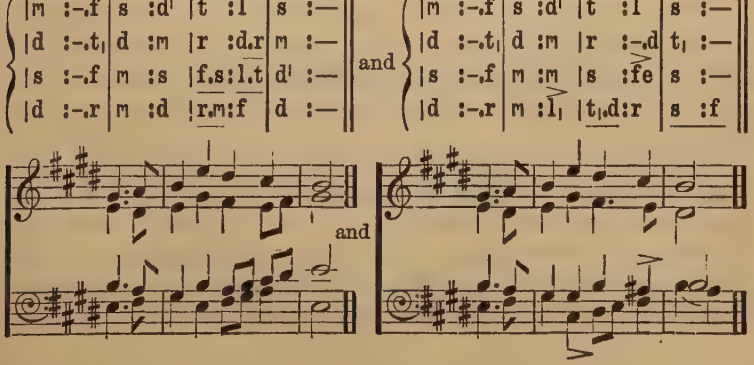
A note following a "rest" should also be accented; the "rest" agreeing with what elocutionists call the "pause for emphasis." A note in a weak pulse, if approached by leap from a lower one, should be accented, thus:—



A note in a strong pulse, if approached by leap from above or below, receives increased accent:—

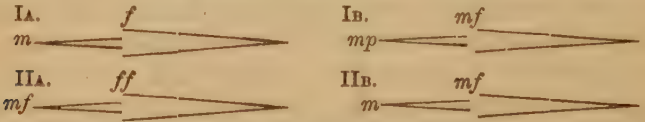


The Unexpected in Harmony.—In the following sections (the first and third) of a well-known tune, it will be seen that although the melodies are the same, the harmonies greatly differ after the third pulse. The first change (a noticeable one) occurs at the fourth pulse, where, in the first section, we have the chord of D, and in the third section, the chord of L. Although occurring on a weak pulse, the bass note l must be accented to enforce attention to the change of harmony. Later on the fe must be accented to emphasise the change of key:—



It may be said that all "distinguishing notes," whether implying change to new key or new mode or return to old key or old mode, should be emphasised; also all chromatics which can be considered "unexpected," whether in melody or harmony.

Application of Force.—The use of force as suggested by the shape of the musical phrases must now be considered. Broadly speaking, a phrase rises or falls in pitch or remains stationary. A rise in pitch usually requires an increase of force, just as in ascending a hill the climber requires to put forth increased effort. A fall in pitch is usually accompanied with a decrease in force. A prolonged note (to avoid monotony) may be made *cres.*, *dim.*, or both combined in the *swell*, according to circumstances. Repeated notes are usually performed *crescendo*. The application of these rules can be seen in the following illustrations. We begin with Ex. 420 ("Form"), above. In IA, the first three notes rise, and therefore require a *cres.;* the next note is still higher, and is also approached by leap, so will be delivered *forte;* but as the rest of the phrase descends in pitch, the *forte* will really be the starting point of a *dim.* extending to the end of the section. IB being similar in shape will also require a *cres.* followed by a *dim.;* but as the pitch of IA is higher than IB, the former will be generally louder than the latter. IIA has the same melody as IA. We have stated above that repetition requires an increase of force; moreover, under "Unexpected in Harmony" we showed that the change in accompanying parts required emphasis, so we shall be right in performing IIA louder than IA. IIB is very similar to IB. An expression-plan of this tune might be drawn thus:—



It will be seen that although each section is similar in melodic shape, and therefore has similar expression-shape, no two sections are precisely alike in force.

In Ex. 423, IA begins with a *cres.* on the rising d' m' s', the repeated s's will also require accenting, then the falling m' d' t will be *dim.*, after which will start another *cres.* on the t d' d' r'. With the exception of the m' d' t this section has required an increase of force throughout; but in IB we get the contrast to this in the steady *dim.* from the f', through the sequential figures to the cadence.

In Ex. 425, there should be a gradual *cres.* up to measure 4. Measure 2, opening higher in pitch than measure 1 and having a repeated **m**, should be louder; measure 3, being a repetition of measure 2, requires still further increase of force; measure 4 being an imitation of measure 3, and also higher in pitch, should be still louder. From here to the cadence should be *dim.*, with the exception of a slight *cres.* in measure 5. Ib will be very similar in expression-shape; but the weak-pulse cadence will require a *dim.*

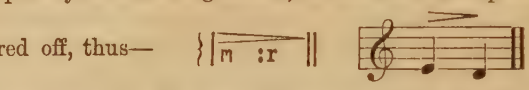
Relation of Parts.—Above, attention has been directed chiefly to the melody as the principal part. When two or more parts are moving in contrary motion, they cannot each have an expression-shape of their own, or we should have simultaneous *crescendo* and *diminuendo*, or some note rendered *ff* while another was being performed *mf* or even *p*. Therefore it is usual for all accompanying parts to take the same expression-shape as the principal part or voice (not necessarily with the same *amount* of force), so that a *cres.* or *dim.* required by the shape of the principal part may be supported by a *cres.* or *dim.* in the accompanying parts.

In **Fugal Imitations,** and in other cases, where, in the course of thematic development, a principal theme or subject appears in a lower voice or part, such appearance should be emphasised by performing it somewhat louder than the other or subordinate parts. Thus in Ex. 437 ("Form") above, each entry of the subject, or its imitation, should be distinctly emphasised, and those parts which, having finished with the principal theme, continue as accompaniment to the newly-entered voice, should be slightly softened so that the principal theme stands out clearly defined.

Rapid Passages.—The composer would never give the singer a rapid passage or run if he meant the notes to be blurred and run into one another. He intends them to stand out distinctly yet connectedly. To do this the singer must give them the clearest articulation, and there must be perfect unanimity of attack. Breath must not only be taken at the beginning of a long run, but must be so economised that there is no appearance of fatigue at the end.

Cadences.—The importance of the cadence in defining sections necessitates some consideration as to the kind of expression best suited to it. Even when the cadence is downward and *diminuendo* it should be firm; but in ascending cadences a sustained *crescendo* is absolutely requisite. In weak-pulse cadences, care must be taken to begin the

diminuendo quickly on the strong accent, so that the weak-pulse note is gently tapered off, thus—



Dissonances.—In all cases of dissonance there is a "resisting" tone and a "dissonating" tone. It is difficult for singers with uncultured ears to hold either of these parts steadily. But they must be sung without any "giving way." The resisting tone should be sung in a firm, almost "explosive" style; and the dissonating tone (which springs from its "preparation" and flows forward to its "resolution") should be delivered as part of a short melodic phrase in a smooth connected manner, employing the *swell*, thus:—

Accompaniment.—As a general rule, an accompaniment should be subordinate to that which it accompanies. When, for instance, a chorus is only an accompaniment to a melody, the harmony should be delivered in careful accordance with the joyous or saddened *spirit* of the principal melody, and always so as to let that melody be well heard. An unsympathetic accompaniment distresses the principal performer and irritates the listener. It must be understood, however, that whenever the part accompanied is silent, the accompaniment itself may speak out in fuller force and claim the attention of the listener.

Humming Accompaniment.—Humming accompaniments may be produced in several ways. First, by tightening and vibrating the lips without any voice from the larynx, the lips vibrating all round and not on one side. This should only be done when something of a reedy buzzing effect is wanted. Second, by a soft voice from the larynx with only a slight opening of the lips. Third, by a soft voice from the larynx, resounding in the nose, the lips being closed. In this case the singer must be careful not to contract the muscles of the nose so as to produce a nasal quality of tone. Care should also be taken to secure an exact and unanimous striking of the tones, so as to imitate the effect of stringed or reed instruments.

Imitative Sounds.—When it is desired to imitate the rippling of water, the sighing of wind, or the sound of the drum or horn, the syllables commonly written under the notes cannot be a sufficient

guide to the singer; he must try to imitate the sounds intended, without caring to pronounce the exact syllables which dimly imitate them. The effect of nearness or distance is conveyed by loudness or softness of sound. Thus when the Christmas waits are supposed to be at a distance they sing softly; as they approach their singing sounds louder; and as they retire again their music dies away in the distance. The same remark applies to the sound of the drum, or any marching instruments. In a similar way the sound of distant bells, wafted by gusts of wind, may be imitated. In imitating laughter we must remember that it has two characters; it is either light and trifling, or heavy and bold.

Congenial Tones.—As every tune has its own proper character (bold and spirited, cheerful, didactic, solemn, &c.), it is natural that the Tonic Sol-faist should give clearest force to those tones of the scale which correspond best with the general sentiment of the piece—are "congenial" with that sentiment. Thus, in a quick and stirring tune, he would naturally emphasise the *trumpet tone* **soh**, the *rousing* **ray**, the *strong* **doh**, &c.; and in a slow and solemn tune, the *sorrowful* **lah**, the *desolate* **fah**, &c. With this idea in the singers' minds, the tune will immediately become a new thing. The pupils will soon discover that they possess the power of making this, or any other peculiar effect, prominent in the general harmony, very much in proportion to the height, in their own voice, of the tone which gives that effect. Thus a high tenor tone will *tell* better than a low one. A high contralto tone will also command attention, because energy and spirit is implied in the very effort of the voice to rise above its medium compass, and the more piercing sounds are better heard. *Low* sounds (in contralto and bass) also imply energy and force, and they are capable of yielding a good effect, especially when the harmony is "dispersed," and no other sound lies near. Some composers have great skill in setting the congenial tones of the music to that register in each voice which is the most distinctive and the most beautiful.

Verbal Expression.—Hitherto we have been considering the expression best suited to the *shape* or *form* of a melody; but in vocal music the expression necessary to emphasise the character or sentiment of the words is of first importance. Just as in phrasing, the breathing-places determine the place of "break" rather than the melodic shape of the section; so, in a song, the varying degrees of force and speed must be in accordance with the emotion expressed by the words rather

than the shape of the melody to which they are set. But it is not always easy to describe character or emotion. Persons will interpret them differently according to individual temperament—hence the various "readings" of musical works by different artists. Even the same person may see a verse in a different light if it is viewed from a different standpoint—so much depends upon the singer's state of mind. Yet there are certain broad principles which will assist us in forming a right judgment. We all know that when we are excited our pulse moves quickly, and that when we are calm and meditative our pulse moves more slowly. Here is a principle which must govern our *speed of movement* in singing. In other words, speed of movement should be regulated by the character of the emotion we are expressing. Moreover, the emotions which require quick movement may be divided into those which suggest *loud* delivery, and those better suited by *soft* delivery. In the same way, the emotions requiring slow movement may be divided into those suggestive of *loud* delivery, and those better suited by *soft* delivery. Including a medium or moderate application of force and speed, we have a five-fold classification which students will find sufficient for all practical purposes.

1. Loud and Quick.—This class includes passages requiring a bold and spirited utterance. Joyful praise, gladness of heart, and other excited emotions will require to be delivered with force, and with quick, and sometimes accelerated speed. And among the many passages where music seems to *act the words* there are some in which this dramatic delivery naturally assumes these qualities of loudness and quickness

JOYFUL PRAISE.

Rejoice, the Lord is King!
Your Lord and King adore;
Mortals, give thanks and sing,
And triumph evermore.
Lift up your hearts, lift up your voice:
Rejoice! again I say, rejoice!

GLADNESS.

It is done!
Clang of bell and roar of gun.
Send the tidings up and down.
How the belfries rock and reel!
How the great guns peal on peal!
Fling the joy from town to town!

See also "See the Conquering Hero comes," *The Tonic Sol-fa Reporter, No.* 84.

2. Loud and Slow.—Passages which express some grand idea on which the mind delights to dwell should be sung loudly and in a slow sustained manner. Such passages often contain an element of solemnity; but the expression must always be dignified and impressive.

AWE IN WORSHIP.

Before Jehovah's awful throne,
Ye nations, bow with sacred joy;
Know that the Lord is God alone;
He can create, and He destroy.

Wide as the world is Thy command;
Vast as eternity Thy love;
Firm as a rock Thy truth shall stand,
When rolling years shall cease to move.

See also the opening measures of "Worthy is the Lamb" (Handel's *Messiah*), and "For He, the Lord our God" in the chorus "Yet doth the Lord" (Mendelssohn's *Elijah*).

3. Soft and Quick.—Passages expressing quiet cheerfulness, gaiety, and playfulness, are naturally delivered in a soft, light, and quick or tripping manner.

CHEERFUL CONFIDENCE.

The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am His,
And He is mine for ever.

PLAYFUL FANCY.

Where the bee sucks, there suck I;
In a cowslip's bell I lie;
There I couch when owls do cry;
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough.

See also "You stole my love," *Modern Part-Songs, No.* 14.

4. Soft and Slow.—Words which express solemn, prayerful, sad, or other subdued emotions should be sung softly and slowly.

SOLEMN PRAYER.

With broken heart and contrite sigh,
A trembling sinner, Lord, I cry;
"Thy pardoning grace is rich and free,
O God, be merciful to me."

PATHETIC SADNESS.

Home they brought her warrior dead:
She nor swooned, nor uttered cry:
All her maidens, watching, said,
"She must weep or she will die."

See also "Morning Prayer," *The Tonic Sol-fa Reporter, No.* 482.

5. Medium Force and Speed.—Words of a neutral character suggestive of meditation or doctrinal statement require medium force and speed. Words of a descriptive nature are best suited by this class of expression; but according to the changes of emotion suggested by the words the force and speed must be increased or diminished.

DIDACTIC.

There is a book who runs may read,
Which heavenly truth imparts,
And all the lore its scholars need,
Pure eyes and Christian hearts.

DESCRIPTIVE.

I stood on the bridge at midnight,
As the clocks were striking the hour,
And the moon rose o'er the city,
Behind the dark church tower.

"The Cloud-capp'd Towers" (*The Tonic Sol-fa Reporter, No.* 45) is a good illustration of descriptive music, in which variations of force are freely used to aid in the suitable expression of the words.

In conclusion, we would warn students against an unnatural straining after expression, against giving such expression to a single word or to a single line of the poetry as will distract the attention from the general sentiment—the pervading and predominating feeling of the piece. Let the student ask himself—"What should be *my own state of mind* (excited, or quiet, &c.) while uttering this sentiment?" Let him determine first to *feel* the sentiment quietly and fully, next to *speak* it feelingly, and then to sing it so as to make others feel. If he does this he will never be found labouring to bring out expression from unimportant words, and forgetting the main sentiment which he is uttering.

Finally, on this subject of expression let pupils remember that in the preceding pages we have only introduced them to certain general principles and instruments of *Art*. To use the memorable words of M. Fétis, "Art without love is powerless. To persuade we must believe in what we say. To move we must ourselves be moved."

HARMONY

Thirds, Sixths, and Tenths.—Most classes and all self-teaching pupils will be glad to study the harmony (or the sounding together of tones) as they sing, and they will sing the better for doing so. Intervals, or distances between one sound and another, are counted step-wise on the scale, always including the two extremes. Thus the distances between **d** and **r** or **m** and **f** are called a second, those between **d** and **m** or **r** and **f** are called a third, and so on. By counting in this way on the modulator it will be seen that from **d** to the **m** next above is a *third*, from **d** to the **m** next below ($\mathbf{m}_1$) is an *inverted* third, or a *sixth*, and from **d** to the higher octave of its **m** above ($\mathbf{m}^1$) is a *tenth*. So also from $\mathbf{l}_1$ to **d** is a third (a *minor* or lesser third), from **l** to **d** is a sixth, and from $\mathbf{l}_1$ to $\mathbf{d}^1$ is a tenth. The interval of the third forms the *sweetness* of all harmony, and is therefore abundantly used, either in its direct form, or in the inverted form of a sixth, or in the compound form of a tenth.

Octaves and Unisons.—Octaves do not give the true feeling of harmony—that is, separateness with agreement—and they are seldom used unaccompanied by other intervals. Two intervals of an octave, one following the other, would make the harmony disappear. Therefore, such a succession is, as the pupil will notice, carefully avoided. The unison is the inversion of an octave, but not a real interval. Two unisons following one another, still more than an octave, annihilate the harmony.

Fifths and Fourths.—The two tones of a fifth agree with one another more *perfectly* than those of any other interval except the octave, but they have not the sweetness of the thirds. Their agreement is somewhat hard and cold, though strong and sure, and *two* of them in succession are the dread of all composers. Fourths are the *inversions* of fifths, as sixths are of thirds, but are very much less acceptable to the ear. They have in themselves neither the *perfect* agreement of the fifths, nor the *sweet* agreement of the thirds, but are quite acceptable in combination with other intervals.

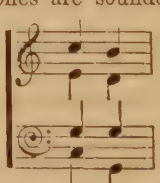
Chord of Doh.—The agreement of the three pillar tones of the scale—d, m, and s—must have been observed and felt by the pupil even in the earliest exercises in tune. These three tones sounded together thus—

s
m
d

constitute a chord, the separate constituents of which are called the root, the third, and the fifth. The sweetness of the third and the strength of the fifth are combined in the union of the two intervals. This chord is named from the root tone, and is termed the chord of **Doh**, or the chord of the Tonic. It is expressed by a capital letter thus, D.

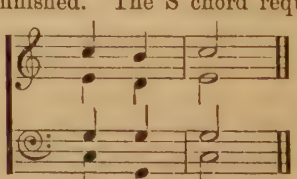
Chord of Soh.—A similar relation and agreement exists between the tones **s**, **t**, and **r**^{1}. These sounded simultaneously form the chord of **Soh**, or the chord of the Dominant, or over fifth to the tonic, which is expressed thus, S. The two chords are exactly alike in structure. They are both formed with the major third first and the minor third above it. This denominates them major chords. But the mental effects of the two chords when one succeeds the other are quite different. The pupil has probably already noticed in such a phrase of melody in the exercises on time as **d m s d**^{1} **s r**^{1} **t** that the mental effect produced by ending on the **t** is that of unrest. It is so in a more marked degree when the tones are sounded simultaneously as chords thus:—

d^{1} t
m r
s s
d s_{1}



Every pupil must feel that this is unfinished. The S chord requires the D chord to follow it, thus:—

d^{1}	:t	d^{1}	:—
m	:r	m	:—
s	:s	s	:—
d	:s_{1}	d	:—



The mental effect of the D chord is that of rest, and the mental effect of the chord of S is that of motion. The particular element of restlessness in the S chord is its third, the **t**, which tone invariably finds rest in the **doh** above it.

Constitution of Chords.—It will be observed that we have made up the four parts in each of the foregoing illustrations by

doubling the root of the chord. This is the normal constitution or make-up of a chord in four-part writing. But the fifth is often doubled, and sometimes omitted. The third is never omitted altogether, though something else may be substituted for it for the nonce, as will be noticed later.

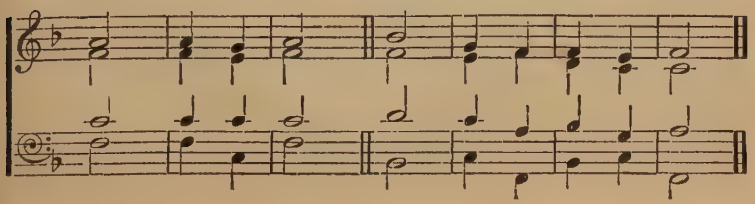
Cadence.—The chord that we first hear gives the impression of the key in which the music proceeds. Invariably the chord of D is used at the commencement of the tune in the major, as it is always found at the close. Immediately preceding the final chord is usually heard the S chord, which by the restlessness already noticed seems to enhance the restful D. These two chords, with their root tones in the bass, and the replicated root tone of the D chord in the top part, and the last chord at the accented pulse as in our example above, constitute what is called the perfect close or the perfect tonic cadence.

Chord of Fah.—The tones f, l, and d^1 form also a chord of like structure to D and S. The chord of F, or the Subdominant, is formed on the under fifth to the tonic. When preceded by D, and especially when followed by S, it has much the same mental effect as that attached to its root tone in the scale—viz., solemn or awe-inspiring. The chord of F is constantly found in approach to the chords of the cadence, and by contrast enhances the brightness of the S that follows. In these three chords of F, S, and D are contained all the tones of the scale. So that each tone of the scale is, as it were, summoned to the final close.

Sections and Semi-perfect Cadence.—The use of the three chords, their connection, and their effects in relation to one another may be observed and studied in the following example:—

KEY **F.**

m	:—	m	:r	m	:—	f	:—	r	:d	d	:t_1	d	:—
d	:—	d	:t_1	d	:—	d	:—	t_1	:d	l_1	:s_1	s_1	:—
s	:—	s	:s	s	:—	l	:—	s	:m	f	:r	m	:—
d	:—	d	:s_1	d	:—	f_1	:—	s_1	:d_1	f_1	:s_1	d_1	:—



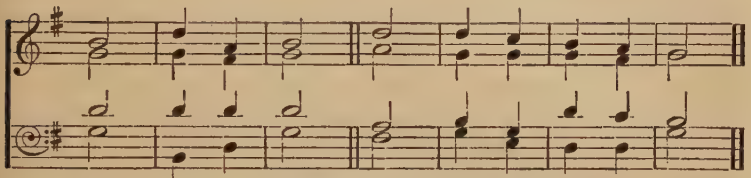
This single chant consists of two sections. A section is a portion that ends with a cadence. Both cadences are alike as to the bass part, but in the first section the soprano ends on **m**. Upon hearing this we feel that there is something more to follow. The cadence is, as Mr. Curwen called it, "open." It is a semi-perfect cadence. Little as the difference is between this and the final close, there is sufficient to give that variety which the student will observe in all good compositions.

Inverted Chords.—When, as in each of our previous examples, the chords have their root tones lowest, or in the bass, they are said to be in their root positions, or *a* position. But either of the other constituents of a chord, the third or fifth, can be placed in the bass. When the chord has any other constituent than the root in the bass it is said to be inverted. If the third be in the bass the chord is in its *b* position; or if the fifth be in the bass the chord is in its *c* position. The *a* position is understood and not marked. But if D had its **m** in the bass it would be marked D*b*, or if S had its **r** in the bass it would be marked S*c*, and so on. The inverted positions are used for variety to the root positions. The *b* positions alone of the chords already introduced would furnish three fresh tones for use in a bass melody, giving, with the root tones, all the scale except **r**. The *b* positions, except in perfect cadences, are almost equally acceptable with root positions. The uses of the *b* positions and some of the advantages of those uses may be observed in the next chant. The $\mathbf{m}_1$ in bass not only gives a different tone for that part to that with which the chant begins, but it gives contrary motion to the soprano on each side of it. If **d** had been used instead then the bass and soprano would have moved in consecutive fifths in the second and third chords. The $\mathbf{t}_1$ in bass for the beginning of the second section saves the repetition of $\mathbf{s}_1$ **d** that was heard for the ending of the first section.

Doh *c*.—The *c* positions are not used with the same freedom as *b* positions. A chord in the *c* position always produces a fourth to the bass, which has a semi-dissonant effect. Yet the position is one that in itself is strongly indicative of a key; the fourth to the bass, as root, impresses the ear as the tonic. So D*c* is constantly found at the third last chord, especially when **m** is in the air, preceding the dominant harmony, as in our next example:—

KEY **G.**

m	:—	s	:r	m	:—	s	:—	s	:f	m	:r	d	:—		
d	:—	d	:t_1	d	:—	r	:—	d	:d	d	:t_1	d	:—		
s	:—	s	:s	s	:—	r	:—	m	:d	s	:f	m	:—		
d	:—	m_1	:s_1	d	:—	t_1	:—	d	:l_1	s_1	:s_1	d	:—		



Its use there avoids the anticipation of the final bass note that would occur if D*a* were used. The use of D*b* would have resulted in a double third in the least acceptable circumstances. The third of a major chord is more often doubled when it is in its root position than when it is inverted. The bass $\mathbf{s}_1$ of the D*c* coming at the accented pulse foreshadows the following chord of S, and gives a more dignified approach to the close than D*a*.

Discord of Seven Soh.—If to the three constituents of S we add another third above its fifth, thus—

f'
r'
t
s

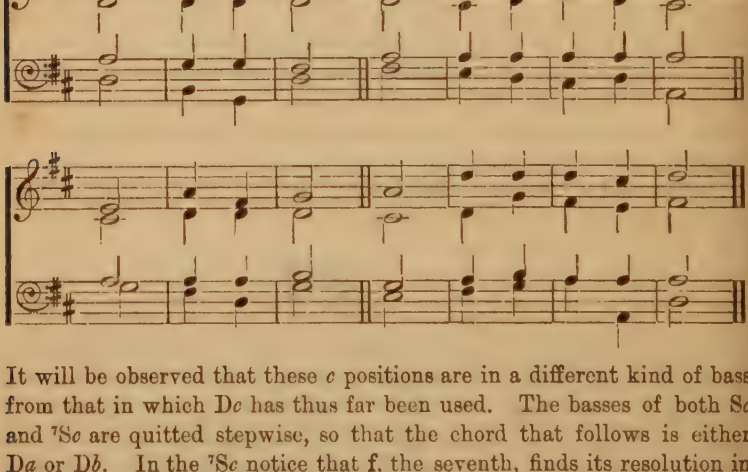
we get a dissonance of the seventh to the root. The combination, as a whole, then becomes a discord, as it is termed, of the dominant seventh, or seven **Soh**—written ^{7}S. This discord, more emphatically even than S, produces restlessness; for in combination with the **t**, the **f** also partakes of the nature of a leading-note, but with a downward tendency to **m**, as **t** has an upward tendency to **d'**. The presence of these two notes in one chord still more effectively defines the key than S; and the discord, therefore, is used as freely in the close as the concord of S. When **r** is the second last note of the melody, as in our preceding example, ^{7}S is invariably used, as it allows of an inner part moving with the melody in sixths below it.

Soh *c* and Seven Soh *c* and *d*.—The *c* position of S or ^{7}S gives us in the bass the remaining scale tone of **r** that we have not yet had opportunity to use in our examples. In the following double chant will be found both S*c* and ^{7}S*c*:—

KEY **D**.

m	:—	f	:l	s	:—	d	:—	r	:m	f	:m	r	:—
d	:—	d	:d	d	:—	d	:—	t_l	:d	r	:d	t_l	:—
s	:—	f	:f	m	:—	s	:—	s	:s	s	:s	s	:—
d	:—	l_l	:f_l	d	:—	m	:—	r	:d	t_l	:d	s_l	:—

r	:—	s	:m	f	:—	s	:—	d^l	:d^l	d^l	:t	d^l	:—
t_l	:—	d	:d	d	:—	t_l	:—	d	:f	m	:r	m	:—
s	:—	s	:s	l	:—	f	:—	s	:l	s	:s	s	:—
f	:—	m	:d	f	:—	r	:—	m	:f	s	:s_l	d	:—



It will be observed that these *c* positions are in a different kind of bass from that in which D*c* has thus far been used. The basses of both S*c* and ^{7}S*c* are quitted stepwise, so that the chord that follows is either D*a* or D*b*. In the ^{7}S*c* notice that **f**, the seventh, finds its resolution in the **s** above it, instead of in the **m** below it. The upward movement of the bass to **m** allows of the upward movement of the seventh in thirds with the bass. The seventh could not descend to **m** in this case without doubling the third of the D chord. In all other cases the **f** in ^{7}S descends to the **m** below. See the discord in its *b* position, ^{7}S*b*, in the second section of the chant. Here the **f** descends as usual. The dissonance also promotes melody, which is one reason for the use of ^{7}S*b* instead of S*b*. The substitution of **s** or **r** in the soprano for **f** would mar the flow of the melody in the one case, or produce monotony in the other. The dominant seventh, having four constituents, has one more

position as regards the bass than the concords of D, S, or F. The seventh of the discord can also be used in the bass so long as it is resolved. It will be found in the third section of the chant. The seventh in the bass is called the *d* position, and the chord is written thus, ^{7}Sd.

Plagal Cadence, Soh Cadence, and Fah Cadence.—Our previous example consists of four sections. This double chant makes greater demands in variety of cadence than does the single chant. It will be noticed that the first section closes with D; but instead of being preceded by S, it is preceded by F. This is called a Plagal cadence. This is not so conclusive as the perfect cadence. It is sometimes used for a final conclusion, but more generally as an addendum to the perfect cadence than as a substitute for it. The second section ends on S preceded by D. This sets backwards exactly the chords of the primary form of the tonic cadence. The **Soh** or dominant cadence produces expectancy, and is commonly used at the main division of the tune. Hence it gets the name of the half-close, though it may not occur at the exact mid-division in compositions of a less regular form than that we are now studying. The third section of our example closes with a cadence that exactly reverses the chords of the plagal cadence. The **F** comes last, and the cadence is called the **Fah**, or subdominant cadence. The sections are thus well related and contrasted in their cadences—the third replies to the first, and the third to the second. This gives variety in unity—a principle that is carried out in all good forms of musical composition.

Minor Chords.—Chords in which the lower third is minor are called minor chords. There are three such to be found within the major scale—viz., on **Ray**, on **Me**, and on **Lah**. These chords are not in themselves indicative of the major mode. Their use in this may be said to be borrowed from the minor scale, to which they originally belong. They have therefore to be employed in such a manner that will not disturb the mode. Principally they act as substitutes for their major prototypes, as we shall presently show in detail. But at once it may be said that they are not either of them employed in their *c* positions, as this position is too suggestive of the minor mode.

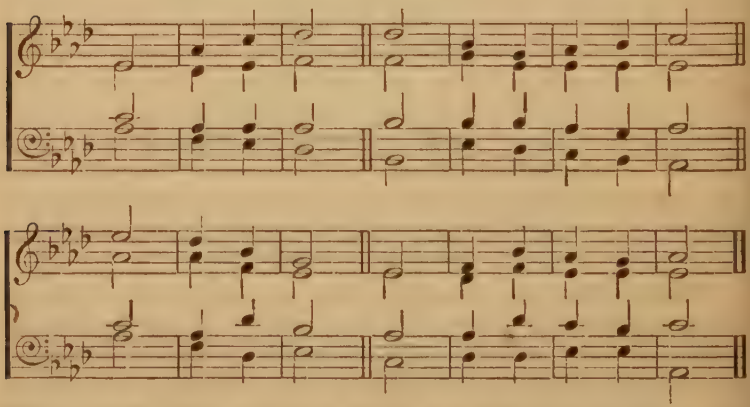
Chord of Ray.—The chord on the second of the scale, or the chord of the Supertonic (written R), is the most used of all the minor chords. It is principally used as a substitute for F, which it freely succeeds, for R has two of its constituents that are common to F.

It also is freely succeeded by S. These two chords have a note in common between them, and have the same relationship to each other that S has to D, or D has to F. This minor chord of R will be found, both in its root position and in its *b* position, in the following example:—

KEY A♭.

s_1	:—	d	:m	f	:—	f	:—	r	:t_1	d	:r	m	:—						
s_1	:—	f_1	:s_1	l_1	:—	l_1	:—	t_1	:s_1	s_1	:s_1	s_1	:—						
m	:—	d	:d	d	:—	r	:—	r	:r	d	:t_1	d	:—						
d	:—	l_1	:s_1	f_1	:—	r_1	:—	s_1	:f_1	m_1	:r_1	d_1	:—						

s	:—	f	:r	t_1	:—	s_1	:—	l_1	:r	d	:t_1	d	:—						
d	:—	d	:l_1	s_1	:—	s_1	:—	f_1	:l_1	s_1	:s_1	s_1	:—						
m	:—	d	:f	r	:—	d	:—	d	:f	m	:r	m	:—						
d	:—	l_1	:f_1	s_1	:—	m_1	:—	f_1	:f_1	s_1	:s_1	d_1	:—						



The use of R at the beginning of the second section provides a new harmony for the repeated f of the soprano, and is more convenient and effective than the mere change of position of F from the *a* to the *b* position. In the third and last sections the use of R*b* is in each case substitutionary for F. Before we proceed farther we may say that F instead of D could precede S for a dominant cadence, and now R*b* is used instead of the F. How much the melody is improved in both places by the use of the r can be tested by replacing the note with d. The soprano note is the only one that makes the difference between the F and the R*b*. Observe that in each case of R*b* the third is

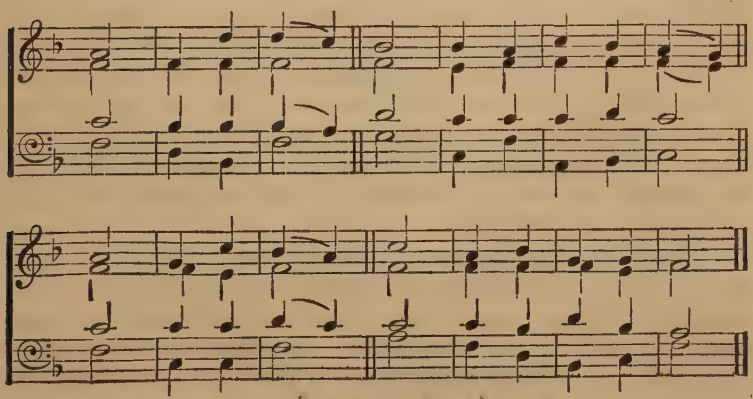
doubled. The minor chords freely admit of doubled thirds. In the first section may be noticed the stepwise use of D*o* in imitation of the habit of S*o*.

Seven Ray and Four Soh.—In the same way that ^{7}S was formed by adding another third above its fifth, the discord of ^{7}R is formed by adding the tone d^1 above l, the fifth. But in practical use the seventh is not necessarily placed above the fifth. While the seventh in ^{7}R is, as in ^{7}S, a minor seventh, there is this difference between the discords, that in ^{7}R the interval between the third and the seventh—f and d^1—is a perfect fifth, instead of a diminished fifth as in the other case. So the third of ^{7}R is not restricted in its progression; the only dissonance is that of the root and seventh—r and d. This dissonance frequently occurs in the closest position of a second as in the approach to the final cadence of the following example:—

KEY F.

m	:—	d	:l	l	:s	f	:—	f	:m	s	:f	m	:r		
d	:—	d	:d	d	:—	d	:—	t_l	:d	d	:d	d	:t_l		
s	:—	f	:f	f	:m	l	:—	s	:s	s	:l	s	:—		
d	:—	l_l	:f_l	d	:—	r	:—	s_l	:d	m_l	:f_l	s_l	:—		

m	:—	r	:s	f	:m	s	:—	m	:f	r	:r	d	:—		
d	:—	d	:t_l	d	:—	d	:—	d	:d	d	:t_l	d	:—		
s	:—	s	:s	l	:s	s	:—	s	:f	l	:f	m	:—		
d	:—	s_l	:s_l	d	:—	m	:—	d	:l_l	f_l	:s_l	d	:—		



Here the repeated **r** in the ending is effectively set off in oblique motion by the dissonance of the **d** and its resolution in the contralto part. The **d** is, as here, and as in the root position of the discord in the second section, invariably prepared; that is, it is sounded in the previous chord in the same part. The same dissonance of **d** against **r** is also heard in the third section in the chord of S. It receives the same preparation and resolution as **d** in ^{7}R. But the dissonance itself is one that is substituted for one of the constituents, and not added to them, as in the other case. The fourth is substituted for the third upon which it resolves, and the resolution is therefore within the same chord as that in which the dissonance appears, and not on a different chord as in the case of ^{7}R. This discord of the dominant fourth (written ^{4}S) is invariably used at the accented pulse, and would be equally available in the close of the example where ^{7}R*b* is used, with a slight alteration of the previous chord. The ^{4}S belongs to the older style of writing, and has been largely replaced in the present style by the modern D*c*. How much one is like or different from the other may be tested by making the **r** in the soprano of third section into **m**, when the chord will be D*c;* or by making the **m r** of the soprano in the end of the second section into **r :—**, when the chord will be ^{4}S.

Ornamented Cadences and F*c*.—In the foregoing chant it will be observed that in each of the cadences of the first, second, and third sections, instead of one sustained note for the soprano of the same value as the bass, there are two notes, and that the soprano has either the tenor or the contralto moving with it in sixths or thirds. The conclusion of the cadence so far as the two parts are concerned is thrown forward into the second or unaccented pulse. This gives two chords in the cadence measure instead of one only. The first chords of the first section and the third section are alike; but the chord that precedes the F*c* is different in the two cases. The first cadence is an ornamented plagal cadence; while the other, which imitates a perfect D cadence, is an ornamented tonic cadence. The second cadence is an ornamented dominant or S cadence. It will be noticed that F*c* in each case has the same habit as D*c*.

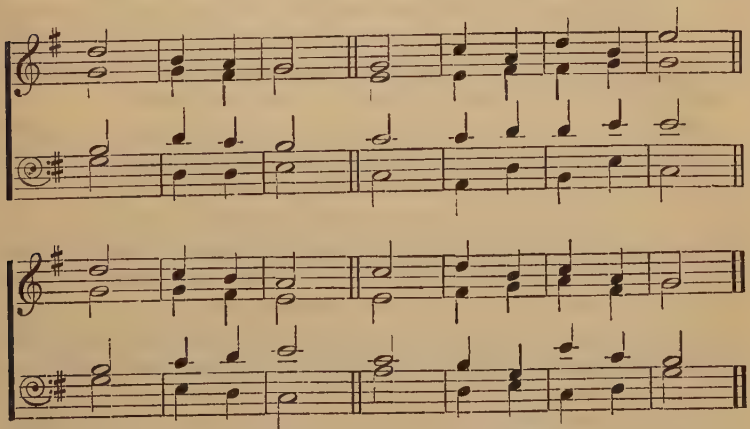
The Chord of Lah.—The chord of the sixth of the major scale, or the chord of the Submediant, is the same in itself as the tonic chord of the minor mode. In the major mode the chord of the L is used principally in its root position. As a substitute for D, with which it has two notes in common, it is often used in a cadence after

S or ^{7}S, to avoid a perfect close, as in the first section of the following illustration :—

KEY G.

s	:—	m	:r	d	:—	d	:—	f	:r	s	:m	l	:—		
d	:—	d	:t_1	d	:—	l_1	:—	l_1	:t_1	t_1	:d	d	:—		
m	:—	s	:f	m	:—	f	:—	f	:s	s	:l	l	:—		
d	:—	s_1	:s_1	l_1	:—	f_1	:—	r_1	:s_1	m_1	:l_1	f_1	:—		

s	:—	f	:m	r	:—	f	:—	s	:m	f	:r	d	:—		
d	:—	d	:t_1	l_1	:—	l_1	:—	t_1	:d	r	:t_1	d	:—		
m	:—	f	:s	l	:—	f	:—	m	:d	l	:f	m	:—		
d	:—	l_1	:s_1	f_1	:—	r	:—	s_1	:l_1	f_1	:s_1	d	:—		



It will be observed that the only difference in the first cadence from the last cadence is that of l_1 for d in the bass. We have been so accustomed to expect D after ^{7}S that when we hear L in the first cadence we are somewhat surprised, though pleasantly surprised, for all the dissonant tones of the ^{7}S easily find their resolution in L. This close is called the Surprise cadence, or interrupted close. In the last section the chord is used where hitherto, with l_1 in the bass, we have expected F♭. With m in the present melody, the F♭ was not, of course, possible. But had d been in the melody, we should, with l_1 in bass, have had, so far as that pulse only was considered, the choice of using L or F♭. If, however, F♭ were used, the f in the tenor would cause

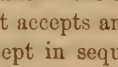
consecutive fifths with the contralto, and we should find that **m** in the tenor, making L, would be more convenient. We may say that in such a case, L is substitutionary for F*b*, with which also, like D, the L has two notes in common.

The Chord of Me.—The chord on the third of the scale, or the chord of the Mediant, unlike the chord of L, is more used in its *b* position than in its root position. In this position it is commonly found in a stepwise bass, and most commonly in a stepwise succession of chords in their *b* positions, as in the third section of the double chant above. It may be said that M*b* is here a substitute for D*c*, as R*b* is for F. In the first section of the double chant in A♭ (p. 258) t_1 could be substituted for **d** in the third chord, making M*b* there instead of D*c*. This shows that the other tones of the D chord are common to M. In the last section of our last example is another instance of the use of M*b*. Here **m** in tenor could be replaced by **r**, when the chord would be S. So that in this case the chord M*b* is substitutionary for S, with which it also, as with D, has two notes in common.

Sequence.—In the second section of our last illustration it will be noticed that the first interval of the soprano, **d f**, is imitated a step higher by **r s**, and then again by **m l**. This is called a sequence. A sequence may be in one part only, when it is called a melodic sequence; or there may be corresponding motions in all the parts. Here we find the bass f_1 r_1 imitated by s_1 m_1 and l_1 f_1. Similarly, each phrase of the contralto and of the tenor is imitated in all the parts. This constitutes an harmonic sequence. The imitation of the different intervals in the several parts results in the use of the chord of M as answering to R, just as S answers to F. For the sake of the imitation, the ear accepts M in its root position as freely as it accepts any of the more characteristic chords of the scale. But except in sequence the M is not much used in its root position, as its tones are generally better harmonized with D or S.

The Diminished or Imperfect Chord.—The two thirds above t_1, thus—

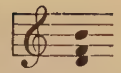
f
r
t_1



make up something quite different in effect from any of the chords that we have studied. The two thirds, being both minor, do not yield a perfect fifth, and the diminished fifth is a dissonance. Such a *quasi*

chord is not used in its root position, except in sequential imitation. In the *b* position—

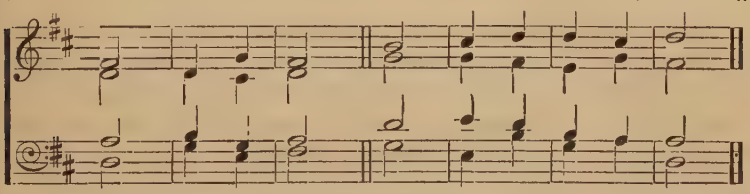
t
f
r



however, much of the dissonance is removed, as the bass then stands in the relation of a sixth and a third to the upper tones. This position is commonly used in similar basses to those having S*c* or ^{7}S*c*. In the first double chant in D (p. 256) in the second section, **s** in the tenor of the second chord could be replaced by **f**, making T*b* moving to D. In the following chant, in the first section it moves to D*b* :—

KEY **D**.

m	:—	d	:f	m	:—	l	:—	t	:d^{1}	d^{1}	:t	d^{1}	:—
d	:—	d	:t$_{1}$	d	:—	f	:—	f	:m	r	:f	m	:—
s	:—	l	:f	s	:—	d^{1}	:—	r^{1}	:d^{1}	l	:s	s	:—
d	:—	f	:r	m	:—	f	:—	r	:l	f	:s	d	:—



It may be considered as substitutionary for ^{7}S*c*. The **f** in the tenor could be replaced by **s**, making ^{7}S*c;* but the **f** gives more melody, as **f s** imitates the opening **s l**. In the second section the T*b* is followed by L. The T*b* not having any fourth to the bass as there is in ^{7}S*c*, is freer in its progression than a *c* position.

The Modern Minor.—The scale of this is founded on the tone **lah** as a mode of the major scale. The original form of this modal scale is **l t d^{1} r^{1} m^{1} f^{1} s^{1} l^{1}**. But the rise of a whole tone from the seventh to the final octave is unsatisfactory in harmony. Therefore the seventh is invariably made sharp—viz., **se**—to provide a leading-note to the tonic. The only exception is in a descending passage in the bass, when the original, or minor seventh of the scale is occasionally retained. But when the seventh is raised to **se** this creates a hiatus between it and the preceding scale note—the interval between **f** and **se** becomes an augmented second. The augmented intervals in melody are usually avoided except for special effects. So the sixth and seventh of the scale rarely succeed each other. The avoidance of other augmented intervals that the use of **se** induces also restricts the melodies more than in the Major. If

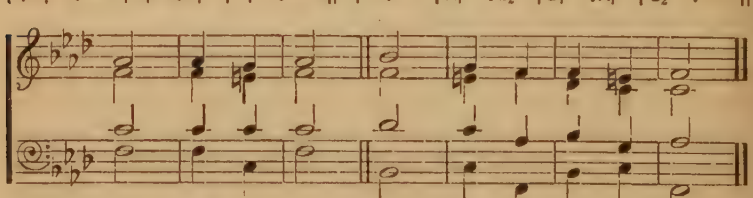
we hear the chord of **Lah** at the beginning, that assumes the office of tonic; and the chord on its fifth, the **Me**, will assume the dominant, as the chord on the under fifth, **Ray**, will assume the subdominant. In the modal form of the minor scale (with **s**) these chords will be all minor chords, as the three corresponding chords of the major scale are all major chords. This may be verified by reference to the modulator. But as **s** is altered to **se** for a leading-note, the dominant chord is a major chord in the minor as well as in the major. To distinguish chords in the Minor from those of the Major, and so to make clear the differences in relationships, we write all chords belonging to the Minor in italic capitals, thus:—

L corresponds to D of the major.
se M „ S „
R „ F „

Chord Progressions in the Minor.—These have exactly the same relation as the corresponding chords of the Major. This will be most readily seen by changing some of our previous examples from major to minor. Here is our first four-part example so changed, illustrating the use of the three principal chords:—

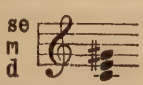
F minor (d = A♭).

d	:—	d	:t_1	d	:—	r	:—	t_1	:l_1	l_1	:se_1	l_1	:—
l_1	:—	l_1	:se_1	l_1	:—	l_1	:—	se_1	:l_1	f_1	:m_1	m_1	:—
m	:—	m	:m	m	:—	f	:—	m	:d	r	:t_1	d	:—
l_1	:—	l_1	:m_1	l_1	:—	r_1	:—	m_1	:l_2	r_1	:m_1	l_2	:—



The difference in effect from the Major should be studied by the pupil, not only in this example, but in others. The correspondences in the uses of the different positions of the chords should also be observed by the pupil by his re-writing in a similar way all the examples in the Major that treat of the major chords. The corresponding chord to R in the Major would be *T*. But this is imperfect. It therefore is used only in its *b* position, corresponding to R*b*. The submediant L in Major, a minor chord, has its correspondence in *F* in Minor, a major

chord. An instance of its use will be found in the chant below in the surprise cadence. M in Major has no real correspondence in Minor; for the two thirds on d, the third of the minor scale, thus—



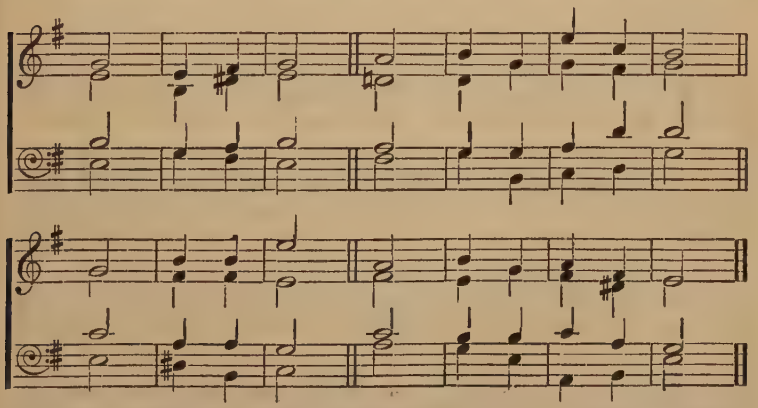
are both major thirds, and they embrace an augmented fifth. The combination is therefore a discord, and needs special treatment as such. T in Major has its correspondence in *SE* in Minor; but both are ordinarily only useable in their *b* positions, as in the chant below.

Modulation.—As so many of the chords are common to the two modes of major and minor, the music can easily change from one mode to the other. This is called modulation. The change is usually effected through the dominant and tonic chords, as in the following example, and is afterwards explained:—

E minor (d = **G**).

d	:—	l_1	:t_1	d	:—	r	:—	m	:d	l	:f	m	:—
l_1	:—	m_1	:se_1	l_1	:—	s_1	:—	s_1	:d	d	:t_1	d	:—
m	:—	d	:r	m	:—	r	:—	d	:d	r	:s	s	:—
l_1	:—	d	:t_1	l_1	:—	t_1	:—	d	:m_1	f_1	:s_1	d	:—

d	:—	m	:m	l	:—	r	:—	m	:d	r	:t_1	l_1	:—
d	:—	t_1	:t_1	l_1	:—	t_1	:—	l_1	:d	t_1	:se_1	l_1	:—
f	:—	r	:r	d	:—	f	:—	m	:m	f	:r	d	:—
l_1	:—	se_1	:m_1	f_1	:—	r	:—	d	:l_1	r_1	:m_1	l_1	:—



The chord at the end of the first section is, as *L*, or tonic of Minor, becoming, in relation to what follows, L, or submediant of Major, which

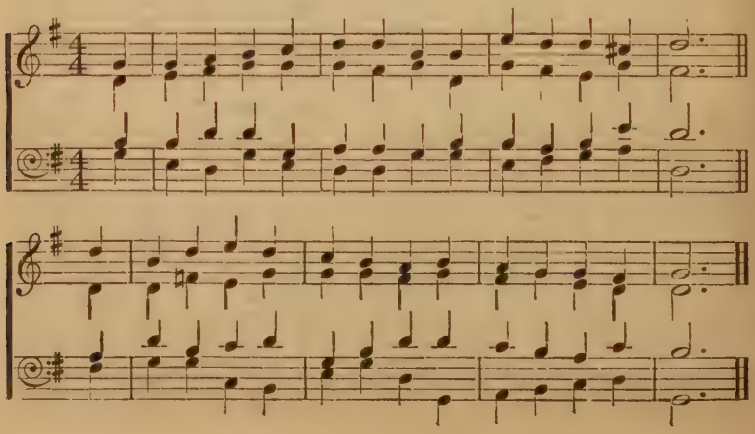
mode is clearly defined by its dominant and tonic chords. Then in the commencement of the third section, the chord F*b*, as subdominant of Major, is becoming *Fb*, as submediant in relation to the return to Minor. A tune in Minor generally makes a change to its relative Major, as in this example. A similar change is made in the well-known tune, "St. Bride's." Occasional changes to the relative minor are also made in a major tune. But the more common change in that case is that which we now proceed to notice.

Transition.—Change of mode or key usually occurs even in the shortest form of composition, to give variety of effect. When the tune is in Major the change is commonly to another key, major. This is called transition. The change to the first sharp, or dominant, key is the most common of all. And this change usually occurs at the close of the first half of the composition, as in the following C.M. tune:—

KEY **G**. "Dunfermline."

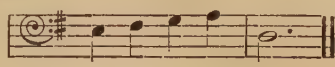
:d	|d	:r	|m	:f	|s	:s	|m	:m	|l	:s	|s	:fe	|s	:—	|—				
:s_1	|l_1	:t_1	|d	:d	|d	:t_1	|d	:s_1	|d	:t_1	|l_1	:d	|t_1	:—	|—				
:m	|m	:s	|s	:d	|r	:r	|d	:m	|m	:r	|m	:l	|s	:—	|—				
:d	|l_1	:s_1	|d	:l_1	|s_1	:s_1	|d	:d	|l_1	:t_1	|d	:r	|s_1	:—	|—				

:s	|m	:s	|l	:s	|f	:m	|r	:m	|r	:d	|d	:t_1	|d	:—	|—				
:s_1	|s_1	:ta_1	|l_1	:d	|d	:d	|t_1	:d	|t_1	:d	|l_1	:s_1	|s_1	:—	|—				
:r	|s	:m	|f	:s	|d	:m	|s	:s	|f	:m	|r	:f	|m	:—	|—				
:t_1	|d	:d	|f_1	:m_1	|l_1	:d	|s_1	:d_1	|r_1	:m_1	|f_1	:s_1	|d_1	:—	|—				



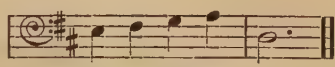
Here the change to the dominant key is gradually made through chords that are common to both keys. The bass—

}|l₁ :t₁ |d :r |s₁ :— |— ||



is felt as—

}|r :m |f :s |d :— |— ||



and the chords as | R : D*b* | ⁷R*b* : ⁷S | D. But it is the dominant chord which contains the new or distinguishing note that settles the new key. The cadence is an enhanced form of the half-close already noticed. Instead of the dominant chord of the original key, it is made upon that chord converted into the tonic chord of the dominant key. In writing the analysis we indicate the change by what is called a bridge-chord, thus, ᴸR, which means that L of the original key becomes R of the new key. The return to the original key is indicated similarly, ᴰS*b*. A less common change is to the first flat, or subdominant key. Usually this is of a passing or transient nature, as in the third line of the tune. The ta₁ is the new and distinguishing note. As only the two chords that effect the change are in the new key, it is indicated by placing their names within parentheses, thus, (⁷S D).

The foregoing summarises the chief points in the harmonic structure of the simplest forms of musical composition. Every pupil who observes and studies what has been here brought under his notice will sing with all the more intelligence and pleasure. It would be easy to amplify the subject even within the same lines as those laid down; but there are other elements of the subject that are necessary to study for a proper grasp of the whole matter, that are beyond the scope of this epitome even to mention. They can only be studied to advantage in a complete and practical course, such as is found in the writer's "Text Book of Harmony."

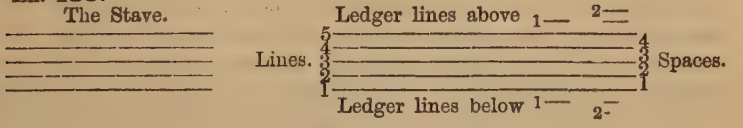
THE STAFF NOTATION.

The topics treated in the following pages correspond, in every detail, with those discussed at the commencement of the book. Some of these topics will, on the assumption that the student has to some extent mastered the Tonic Sol-fa notation, be passed over very briefly; whilst others, owing to the complexity of the staff notation, will have to receive a larger measure of attention. But the student will find that each "Step" in what follows is exactly equivalent, so far as musical performance is concerned, to the corresponding Step in the Tonic Sol-fa course. At what period of the student's course shall the staff notation be taken up? No stereotyped answer can be given to this question, but the student is earnestly advised not to attempt the serious study of the staff notation until a considerable amount of facility has been gained in Sol-fa. We would suggest that, at any rate, the Third Step of the Sol-fa course should be thoroughly mastered before the First Step of what follows is studied. The student must also guard against the common error of assuming that the mere learning of the rules and explanations which follow will enable him to be a good sight-reader from the staff. With such persons the singing at sight of a simple hymn-tune is a painfully slow and ineffective process, although they may be, at the same time, very skilful Sol-faists. Only by a large amount of varied and extensive practical work can the staff notation be so mastered that its employment ceases to be irksome to the student.

FIRST STEP.

Staff and Ledger Lines.—The staff or stave consists of five parallel lines which are placed at equal distances from each other. These lines represent roughly the relative pitches of sounds, the lower lines having deeper sounds than the higher lines. Between each pair of lines there is a space which is intermediate in pitch to the two lines by which it is enclosed. Above and below the stave are sometimes placed short horizontal lines which are, like the lines of the stave, equally distant from each other. These are termed ledger lines, and they rarely exceed two in number in vocal music. When placed above the stave they represent higher pitches than the lines and spaces of the stave to which they are attached, those placed below the stave representing lower pitches. The lines and spaces of the stave, and the upper ledger lines and their spaces are counted upwards; the lower ledger lines and their spaces are counted downwards. Thus, we say the "3rd line," or "the 4th space" of the stave, "the 1st ledger line below," "the space above the 1st ledger line above," and so on. This is shown in the following diagram:—

Ex. 455.

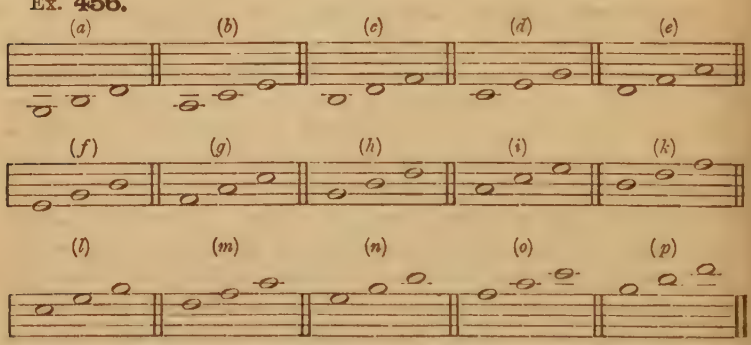


The various lines and spaces are termed "degrees of the stave."

Notes of different Pitch.—A note is a sign which represents the pitch and length of a sound. The pitch of a note is shown by its position on the stave. (There are many limitations to this broad statement, but they may be disregarded for the present.) The "head" of a note is round or oval in shape. When any line of the stave, or a ledger line, passes through the "head," the note is said to be "on the line." If the head of a note is enclosed between two

adjoining lines, it is said to be "in the space." Of the three notes which are taught in the First Step, if **d** is in a space, **m** is in the next higher space, and **s** in the space next above **m**. From this it will easily be inferred that these three notes may be found on three adjoining lines. Within the limits of the lines and spaces of Ex. 455, fifteen positions of the three notes **d m s** can be shown, as follows:—

Ex. **456.**

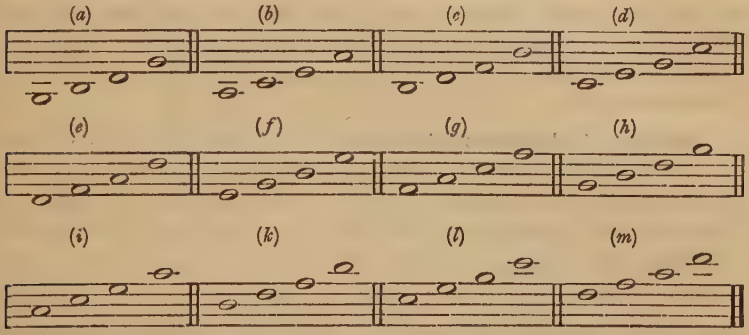


Each of the divisions in the above diagram is equivalent to the small modulator given on page 4. Students should point and sing exercises similar to those on pages 4 and 5, employing those divisions which are appropriate to their class of voice. These are, approximately, treble (*d*) to (*l*), contralto (*a*) to (*g*), tenor (*l*) to (*p*), bass (*e*) to (*m*). The cases in which these details do not correspond with the range of contralto and tenor voices will be considered later; what is stated above has reference to the ordinary hymn-tune book or chant book. The student should also take any piece of music, disregard the true position of **d**, assume any of the divisions given above to represent **d m s**, and pick out each of these notes in the order in which they occur in the piece. Then assume another division and proceed as before, repeating the process until every possible position has been exhausted. This process must be continued until notes such as have been described can be rapidly identified, and without their names rising into consciousness in the mind. Only when such facility is gained may the student hope to become a good sight-reader.

Octave.—On page 5 it is shown that the difference in pitch between **d** and **d'** is termed an octave. We place **d'** on the third

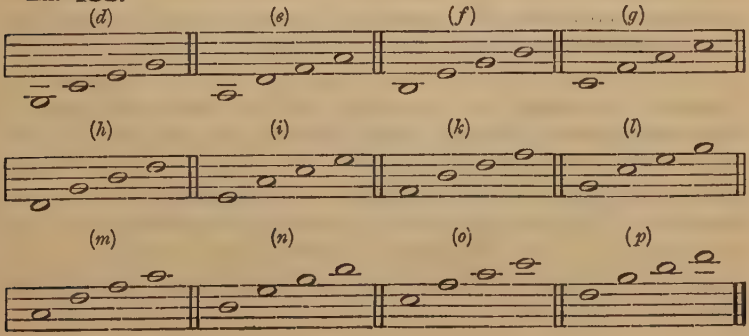
degree of the stave above **s**. For instance, in Ex. 456 (*a*) **s** is found in the space below the first line of the stave, and, hence, **d'** is placed on the second line. In (*b*) **s** is found on the first line of the stave, and this places **d'** in the second space. Within the limits of Ex. 455 the following positions of **d m s d'** can be shown. They are the groups (*a*) to (*m*) in Ex. 456, with **d'** added in each case.

Ex. **457.**



For convenience, it has been assumed that each of the above examples is composed of the notes **d m s d'**, but for the sake of completeness it is necessary to add that Ex. (*a*) to (*i*) may appear, under certain circumstances as $\mathbf{d}_1$ $\mathbf{m}_1$ $\mathbf{s}_1$ **d**. This does not, however, interfere with their relative pitch, which is exactly the same as in our first assumption. From what has been stated above, it will easily be inferred that $\mathbf{s}_1$ is three degrees of the stave below **d**. The following adds $\mathbf{s}_1$ to Ex. 456 (*d*) to (*p*):—

Ex. **458.**



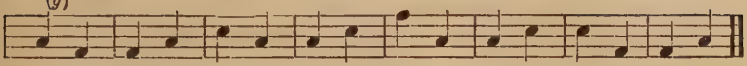
The small modulator on page 6 includes the notes of Ex. 457 and 458 above, with the addition of m^{1}. The student should perseveringly pursue the plans of practice previously described, and pay especial attention to the octave. He should not rest satisfied until this distance can be recognised under any circumstances. For this purpose he should notice that, of the two notes which form an octave, one is on a line and the other is in a space. The distance between them is only one degree short of the whole width of the stave. Of the three lines which come between the notes forming an octave, one touches that note which is in a space, whilst the remaining two lines stand clear.

Notes of different length.—The relative lengths of notes are shown by their shapes. It is important to observe that, in any piece of music, the longer notes have the simpler shapes. (There is one very rare exception to this rule which will be noticed in due course.) The minim, shaped thus or , is twice as long as the crotchet, shaped thus or , and the crotchet is twice as long as the quaver, shaped thus or . Hence, the minim is four times as long as the quaver, and the general rule may be deduced that the length of any longer note can be obtained by multiplying a shorter note by 2, or a "power" of 2.

Measures.—The commencement of a measure is shown, as in the Tonic Sol-fa notation, by a perpendicular line drawn through the stave, but there is no sign which corresponds with the "weak accent mark" described on page 7. Any of the three notes described above may be employed to represent a "pulse," but, for the present, it will be convenient to restrict ourselves to the crotchet. Hence, two successive crotchets will represent two-pulse measure, and their position with respect to the bar will determine whether this is the primary or the secondary form. In the following examples the position of d should be determined by the student, who may, if uncertain, refer to the italic letter placed at the beginning of each, which corresponds with that in Ex. 456. The first two examples are in primary, and the remaining two in secondary two-pulse measure. The keys given are a selection from those which can be used with d in that position of the stave prescribed by the exercise. The employment of the double bar is equivalent to that described on page 7.

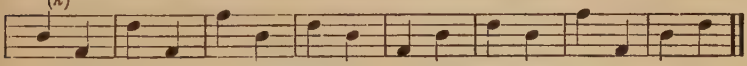
Ex. 459. Keys D, E, F, G, A.

(*g*)



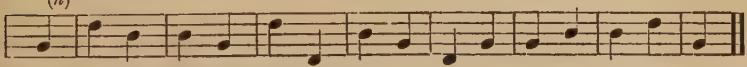
Ex. 460. Keys G, A, B, C, D.

(*k*)



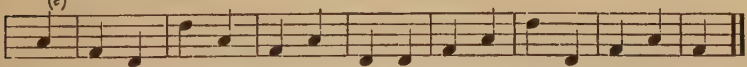
Ex. 461. Keys E, F, G, A, B.

(*h*)



Ex. 462. Keys B, C, D, E, F.

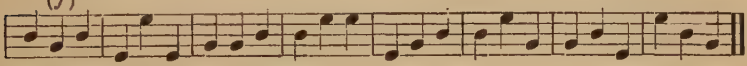
(*e*)



The following examples of three-pulse measure do not call for remark :—

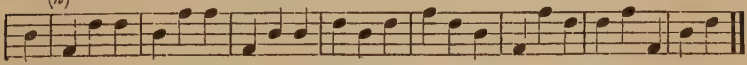
Ex. 463. Keys C, D, E, F, G

(*f*)



Ex. 464. Keys G, A, B, C, D.

(*k*)

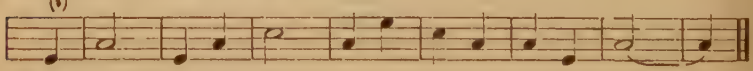


The student should also translate the exercises on page 8 into the staff notation, employing such groups in Exs. 456, 457, and 458 as are suitable in each case, that is to say, according as $\mathbf{d}^{1}$ or $\mathbf{s}_{1}$ occurs in the exercise. When writing exercises care must be taken that they shall be in proper "form." If the head of a note is on the 3rd line of the stave, or in any higher position, the stem must be written downwards. If the head of a note is below the 3rd line the stem is written upwards. Sometimes considerations of symmetry demand that the stem of a note whose head is on the 3rd line shall be written upwards. The above exercises sufficiently illustrate these rules. To promote facility in writing, the stem is always drawn from the right side of the head. By this departure from the usual plan of printed music, an expert writer can draw the head and stem of a crotchet, or even the whole of a quaver, with one continuous movement of the pen.

Continued Tones.—The Dot. The Tie. If a note has to be continued for two pulses, then the minim has to be employed. But if a note has to be continued for three pulses, a peculiar device has to be employed, which must receive the careful attention of the student. By placing a dot after a minim, hence called a "dotted minim," the value of the note is increased by one-half. (A dot can be placed after any note. In very elaborate music successive dots, each having half the value of the one which precedes it, are employed.) A minim can be employed in two-pulse or three-pulse measure, but a dotted minim can only be employed in three-pulse measure. In the next Step the employment of the dotted minim in still longer measures is shown. Sometimes a note has to continued during more than one measure. When this is the case a note of the same pitch is written on each side of a bar, the total value of the two being equal to the length of the note to be performed, and a curved line called a "tie" is drawn from one to the other. This employment of notes and ties may be prolonged indefinitely. In addition to practising the following exercises, the student should also translate those on page 9 into the staff notation.

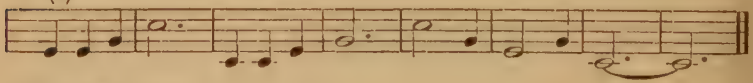
Ex. **465.** Keys F, G, A, B, C.

(*i*)



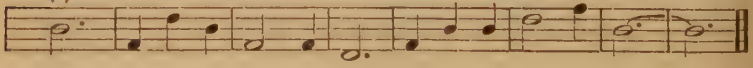
Ex. **466.** A, B, C, D, E.

(*d*)



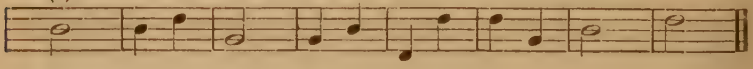
Ex. **467.** Keys G, A, B, C, D.

(*k*)



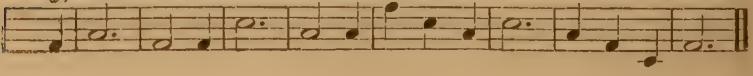
Ex. **468.** Keys E, F, G, A, B.

(*h*)



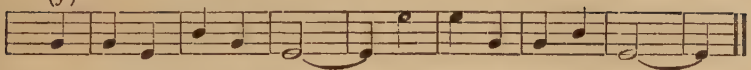
Ex. **469.** Keys D, E, F, G, A.

(*g*)



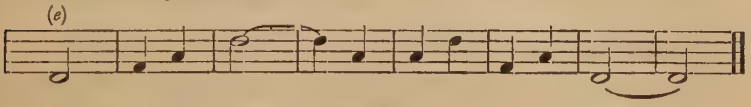
Ex. **470.** Keys C, D, E, F, G.

(*f*)



Ex. **471.** Keys B, C, D, E, F.

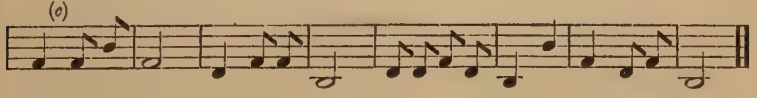
(*e*)



Half-pulses.—When a pulse consists of two equal notes these are quavers. Although there is no sign which shows the commencement or the middle of a pulse, as in the Tonic Sol-fa notation, the student must always bear in mind that the presence of a note which is a fractional part of a pulse invariably implies notes or other signs which together make up the pulse, and all these signs will follow each other in regular order. It is the neglect to observe this very important, but very obvious fact, which causes so many students to despair in their efforts to unravel a complicated piece of time. It is of the utmost importance that they should identify the commencement of every pulse, however complicated the music may be. The work on which we are at present engaged is comparatively simple, but the student should carefully treasure up the advice given above, so that it may be regularly employed in more difficult music. In the following exercises the first of two quavers is at the beginning of the pulse. When there are four successive quavers the first and third mark the commencement of adjoining pulses.

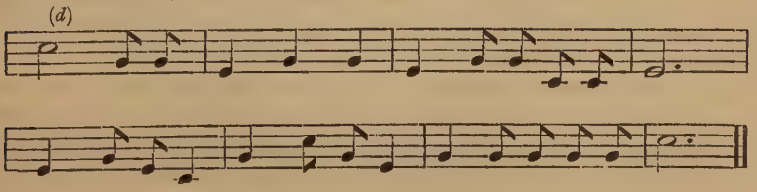
Ex. **472.** Keys G, A, B, C, D.

(*e*)



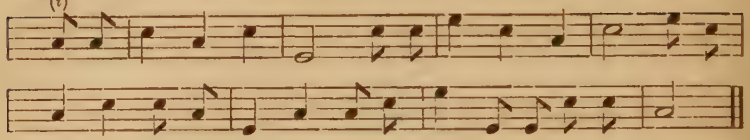
Ex. **473.** Keys A, B, C, D, E.

(*d*)



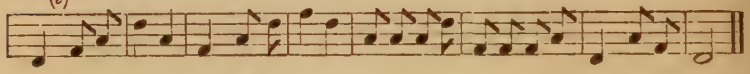
Ex. **474.** Keys F, G, A, B, C.

(*i*)



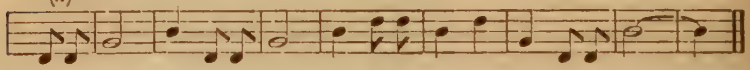
Ex. **475.** Keys B, C, D, E, F.

(*e*)



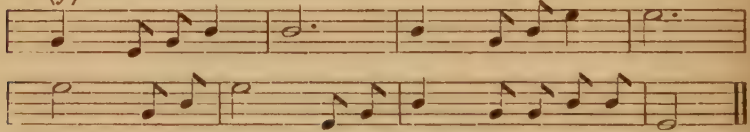
Ex. **476.** Keys E, F, G, A, B.

(*h*)



Ex. **477.** Keys C, D, E, F, G.

(*f*)



The student should also translate the exercises on pages 10 to 12 into the staff notation.

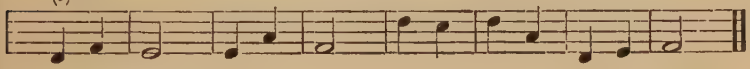
SECOND STEP.

Te and Ray.—If **d** is on a line, then $\mathbf{t}_1$ is in the next space below, and **r** is in the next space above. Bearing in mind what was said as to the position of an octave, we infer that, under the circumstances detailed above, $\mathbf{d}^1$ is in a space, **t** is on the line immediately below, and $\mathbf{r}^1$ is on the line immediately above. Reverting to our original supposition, if **d** is on a line we know that $\mathbf{s}_1$ is in the space next but one below. Hence, it follows that the notes $\mathbf{s}_1$ $\mathbf{t}_1$ **r** are in adjoining spaces, and the notes an octave higher are on adjoining lines. We can now find an extended use for the

divisions of Ex. 456; if (*d*) represents **d m s**, then (*a*) will represent **s_1 t_1 r**, (*h*) will represent **s t r^1**, and (*l*) will represent **d^1 m^1 s^1**. Other similar relationships are (*e*) (*b*) (*i*) (*m*), (*f*) (*c*) (*k*) (*n*), and so on. The student should treat combinations such as the above as a modulator, pointing rapidly from one section to another whilst naming and singing the notes. He should also take a piece of music, assume any of its notes to be **d**, and rapidly point every **d m s t r**, or their octaves, in the order in which they occur. This is an extension of the exercise prescribed on page 270.

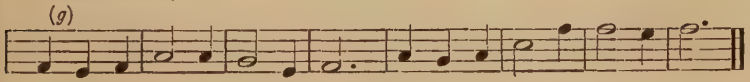
Ex. 478. Keys B, C, D, E, F.

(*e*)



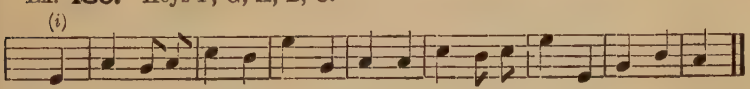
Ex. 479. Keys D, E, F, G, A.

(*g*)



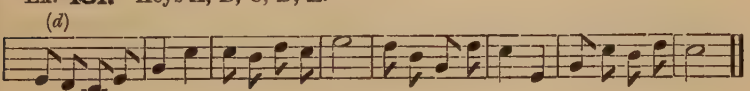
Ex. 480. Keys F, G, A, B, C.

(*i*)



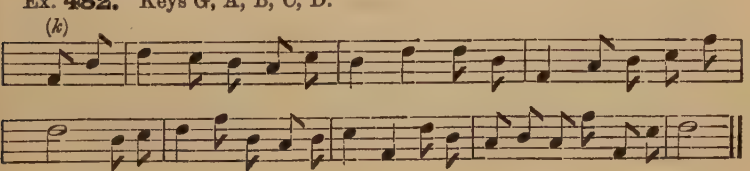
Ex. 481. Keys A, B, C, D, E.

(*d*)



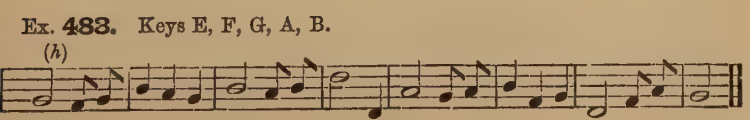
Ex. 482. Keys G, A, B, C, D.

(*k*)

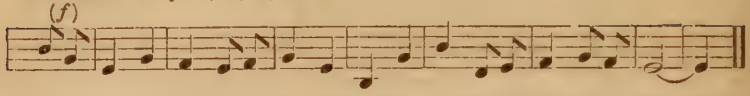


Ex. 483. Keys E, F, G, A, B.

(*h*)



Ex. 484. Keys C, D, E, F, G.

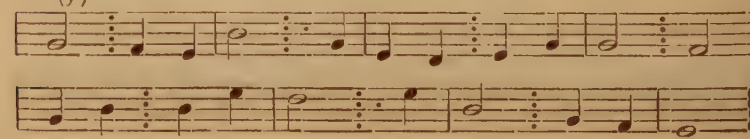


The student is now in a position to translate into the staff notation all the exercises given in Sol-fa to the end of page 18.

Slur.—The "slur" described on page 18 is replaced in the staff notation by a curved line, written thus ⌒ or ⌣, which is drawn over or under the heads of the notes to which one syllable is sung. When the heads of the notes are on or above the 3rd line of the stave, the slur is drawn over them. When they are under the 3rd line the slur is drawn under them. When one or more of the heads are above and one or more below the 3rd line, considerations of symmetry will determine the position of the slur. When two or more quavers are slurred, as in Ex. 548, the ends of their stems are joined by a thick band, thus or —not or . Sometimes slurred quavers have both the thick band and the curve just described, thus or .

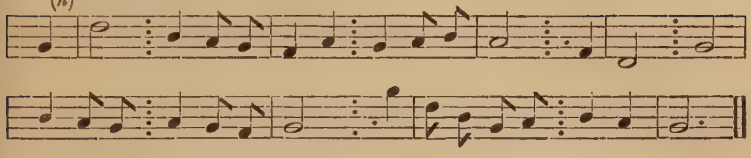
Four-pulse Measure. The Semibreve. — When a measure has the value of four crotchets, it is said to be in four-pulse measure. When the third crotchet is present it has a "medium accent." This accent is not shown in the music, but it must always be carefully identified by the student, who will find it convenient to assume that four-pulse measure is compounded of two measures, each of which consists of two pulses. This division is shown in the exercises which follow by the insertion of dotted bars. Four-pulse measure introduces us to a new note, the semibreve, formed thus 𝅝, which is equal in value to two minims. Students should make themselves familiar with the more frequent time-divisions of the longer measure which we are now studying. For instance, a four-pulse measure may consist of a semibreve, or two minims, or a dotted minim and a crotchet, or a minim and two crotchets, and so on.

Ex. 485. Keys C, D, E, F, G.



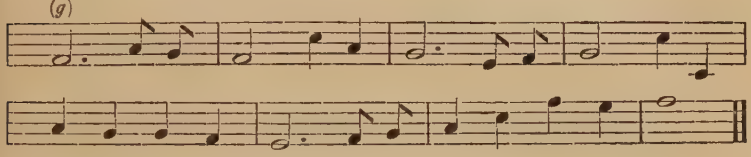
Ex. **486.** Keys E, F, G, A, B.

(*h*)



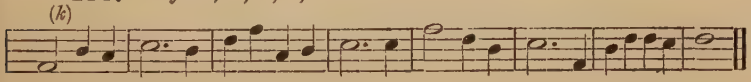
Ex. **487.** Keys D, E, F, G, A.

(*g*)



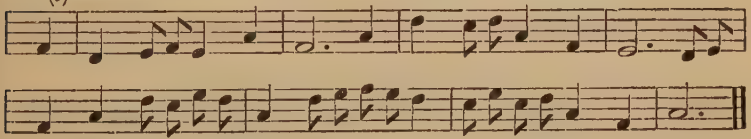
Ex. **488.** Keys G, A, B, C, D.

(*k*)



Ex. **489.** Keys B, C, D, E, F.

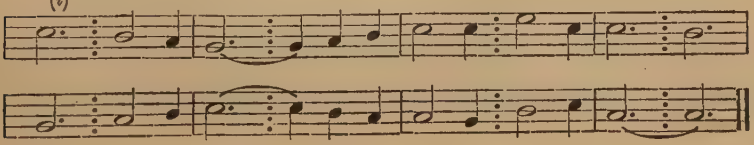
(*e*)



Six-pulse measure.—What has been said above with regard to four-pulse measure applies with even greater force to six-pulse measure, in which the medium accent comes on the fourth pulse. Each half of the measure should be quite independent of the other half, and should, consequently, be like three-pulse measure. So far is the idea carried out, that a note of the value of four pulses is never represented by a semibreve in six-pulse measure, but as a dotted minim tied to a crotchet. Hence, a note of the value of five pulses is shown by a dotted minim tied to a minim.

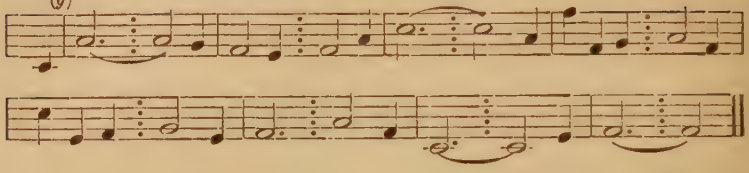
Ex. **490.** Keys F, G, A, B, C.

(*i*)



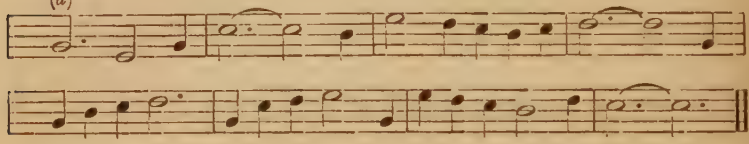
Ex. **491.** Keys D, E, F, G, A.

(*g*)



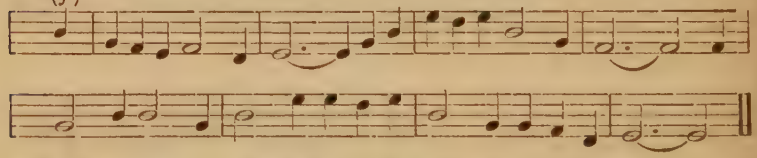
Ex. **492.** Keys A, B, C, D, E.

(*d*)



Ex. **493.** Keys C, D, E, F, G.

(*f*)



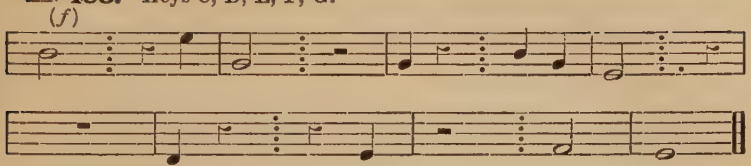
The student should now translate the exercises on page 19.

Rests.—Periods of silence are represented by signs called rests. Each kind of note has a rest of corresponding value. The semibreve rest is a thick stroke hanging from the fourth line of the staff, the minim rest is a thick stroke standing on the 3rd line, the crotchet rest is a thinner stroke placed on a stem and pointing to the right, the quaver rest is a similar stroke pointing to the left. As students frequently confused the two latter rests, an additional sign for the crotchet rest is sometimes employed. The following diagram gives the forms of the rests:—

Ex. **494.**

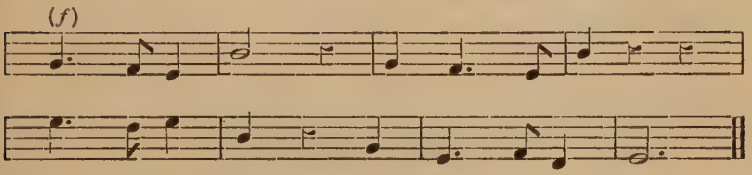
It is important to notice that the semibreve rest is employed to represent a silent measure in either two-pulse, three-pulse, four-pulse, or six-pulse measure. It is then frequently termed a "bar rest."

Ex. 495. Keys C, D, E, F, G.

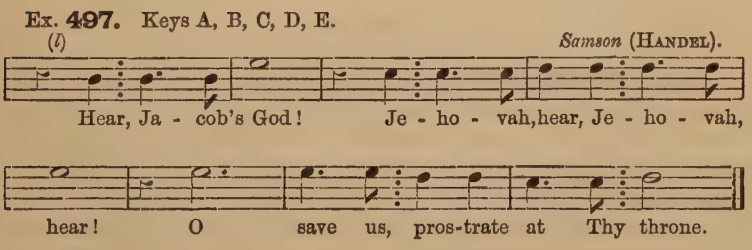


Dotted Crotchet.—The note which represents the value of one pulse is a crotchet, and that which has the value of two pulses is a minim. Sometimes we desire to have a note whose length is exactly midway between these two. When this is the case we adopt the device explained on page 274, and write a "dotted crotchet." In nearly every case the crotchet occupies one pulse, and the dot the first half of the next pulse, the second half of this pulse being represented by a quaver or its equivalent in value. Very rarely the quaver is found before the dotted crotchet instead of in the position just described.

Ex. 496. Keys C, D, E, F, G.



Ex. 497. Keys A, B, C, D, E.

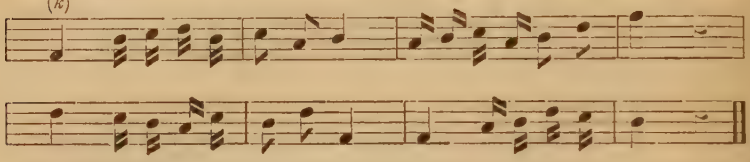


Quarter-pulses.—The note which represents a quarter-pulse is termed a semiquaver (= half-quaver) written thus, or , and its rest is shaped thus, . It is obvious that a pulse may consist of four successive semiquavers. Other combinations which include semiquavers will be noticed in the next Step. When semiquavers

are slurred, the ends of their stems are joined by two thick bands. This is analogous with what is stated as to the quaver on page 278.

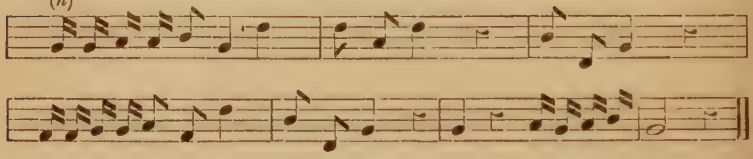
Ex. **498.** Keys G, A, B, C, D.

(*k*)



Ex. **499.** Keys E, F, G, A, B.

(*h*)



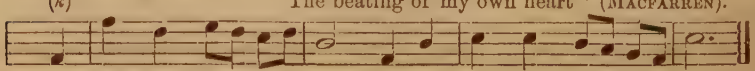
The student should translate the remaining exercises to page 23 into the staff notation.

THIRD STEP.

Fah and lah.—If **s** is on a line, then **f** is in the next space below, and **l** is in the next space above. Also it will be found that the note **d**^{1} is in the space next above **l**, or, in other words, the three notes **f l d**^{1} occupy adjoining spaces. Bearing in mind what was stated with regard to the octave, we infer that **f**$_{1}$ **l**$_{1}$ **d** are on lines. If we refer to Ex. 456, we find that **f**$_{1}$ **l**$_{1}$ **d**, **d m s**, **f l d**^{1} may be represented by the groups *(a) (e) (h)*, or by *(b) (f) (i)*, and so on.

Ex. **500.** Keys G, A, B, C, D.

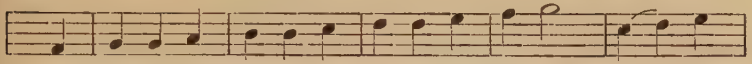
(*k*) "The beating of my own heart" (MACFARREN).



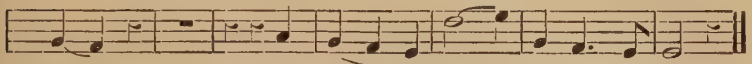
I wan-der'd by the brook-side, I wan-der'd by the mill.

Ex. 501. Keys C, D, E, F, G.

(*f*) *Messiah* (HANDEL).



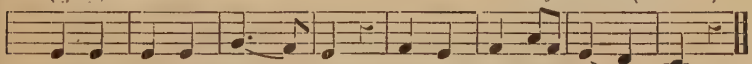
For now is Christ ris- en, for now is Christ ris-en from the



dead, The first fruits of them that sleep.

Ex. 502. Keys A, B, C, D, E.

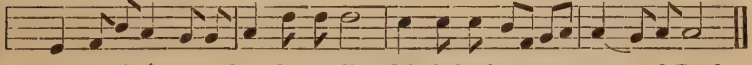
(*d*) *Twelfth Mass* (MOZART).



Do-na no- bis pa - cem, do- na no- bis pa - cem.
Praise the Lord,ye na-tions all, and re - joice be- fore Him.

Ex. 503. Keys F, G, A, B, C.

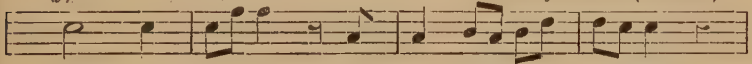
(*i*) *Elijah* (MENDELSSOHN).



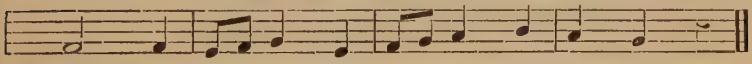
O-pen the heavens and send us re-lief,Help,help thy servant now, O Lord.

Ex. 504. Keys D, E, F, G, A.

(*g*) *Twelfth Mass* (MOZART).



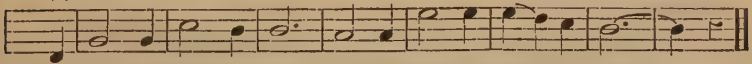
Be - ne - dic - tus qui ve - nit, qui ve - nit,
He is bless-ed that com- eth, that com-eth,



Be - ne - dic - tus qui ve - nit, qui ve - nit.
He is bless - ed that com - eth, that com - eth.

Ex. 505. Keys E, F, G, A, B.

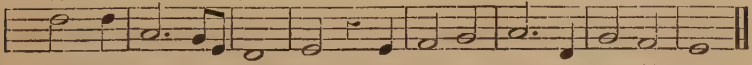
(*h*) *Rose Maiden* (COWEN).



And when re-turn'd the swal- lows She too had fall'n a - sleep.

Ex. 506. Keys B, C, D, E, F.

(*e*) *Creation* (HAYDN).



Soft- ly pur - ling glides on, thro' si - lent vales,the limpid brook.

Clefs.—In the preceding Steps it has been stated that d in any particular exercise may have, according to circumstances, one or other of five letter-names. It will now be desirable to show the means by which we fix only one letter-name to a note. At the beginning of every stave is placed a character called a "clef." The purpose of this clef is to determine the names and pitches of the notes which follow it. The treble, or G clef, formed thus— is placed on the second line of the stave, and gives its name to that line. The seven first letters of the alphabet are employed in naming notes on the stave, and they are repeated for higher and lower octaves. The following diagram shows all the names of notes from the second ledger line below to the second ledger line above the stave, when the treble clef is employed :—

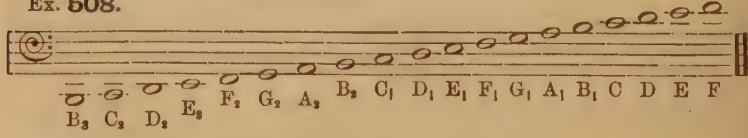
Ex. **507.**

It will be observed that this is an extension of the diagram on page 33 applied to the staff. When memorising the letter-names of the notes, it is usual to classify them as being on lines or in spaces, thus :—

Treble Clef. { Lines E G B D' F'. / Spaces F A C' E'.

The bass, or F clef, formed thus is placed on the 4th line of the stave, and has the letter-names of the notes as follows :—

Ex. **508.**



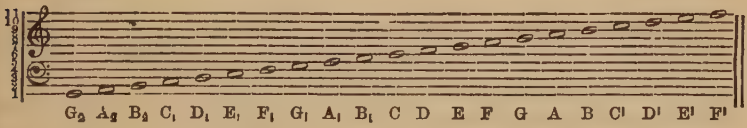
Classifying the lines and spaces of the bass, we obtain the following result :—

Bass Clef. { Lines G_2 B_2 D_1 F_1 A_1.
Spaces A_2 C_1 E_1 G_1.

It is very important to observe the connection in pitch between the two clefs. For instance, the lowest seven notes in Ex. 507 correspond in pitch, respectively, with the highest seven notes in Ex. 508. This is shown by the octave marks.

Middle C, Great Stave.—It will be observed that the note on the first ledger line below the treble stave corresponds in pitch with the note which is on the first ledger line above the bass stave. This note is termed "middle C," because it stands midway in pitch between the treble and bass staves. To show more clearly the connection between the notes in common use, it is usual to employ a device called the "great stave" of eleven lines. This consists of the bass stave, the treble stave and the middle C line between them, as follows:—

Ex. **509.**



Voices, Score.—When writing choral music, it is usual to place the various vocal parts over each other in two or more staves. In modern hymn-tune books, what is termed "short score" is employed. This consists of two staves placed over each other, the lower of which is in the bass clef and the higher in the treble clef. The treble and contralto parts are placed in the upper stave, and the tenor and bass parts are placed in the lower stave. The stems of the treble and tenor notes are turned up, and those of the contralto and bass notes are turned down. If the treble and the contralto, or the tenor and the bass, have the same note at the same time, this is shown by attaching to the head of the note two stems, one turned up and the other down, thus and so on. If the above parts have a semibreve under like circumstances, this is shown by two semibreves linked together, thus . If the parts in one stave have the same period of silence, this is shown by a rest placed as in Ex. 494. But if the

treble is silent whilst the contralto continues singing, the rest for the former part is placed in a higher position on the stave, or even outside the stave. If, under similar circumstances, the contralto alone is silent, the rest has a lower position. The same remarks apply to rests for tenor or bass. In short score the statement as to the limits of the parts with respect to the stave, which is given on page 270, applies to the fullest extent. In anthems, cantatas, oratorios, and secular choral music, the short score arrangement just described is rarely used, but each part has its own stave. This is termed "full score" or "open score." In open score the clefs for the treble, contralto, and bass parts are the same as in short score, but the tenor employs the treble clef, the actual notes sung being an octave lower than those represented by the clef. Occasionally in songs, and generally in oratorios and cantatas, the bass soloist uses his own clef, but in a very large majority of songs he sings from the treble clef. Other clefs are sometimes used besides those just described, but they do not need to engage our attention at this time.

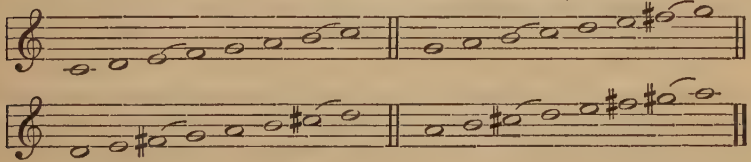
Key and Scale. Sharp and Flat.—If we play or sing the succession of notes from C to C^{1} in Ex. 507, we obtain a series of sounds which corresponds with the scale on page 27. A scale is a succession of notes in alphabetical order, and it derives its name from the first note of the scale. Hence, the scale which we have just played or sung is called the "scale of C." Any piece of music which is composed of the notes of the scale of C, or their octaves, is said to be in the "key" of C. Hence, a "key" is a definite arrangement of notes in relation to a central note, called the key-note or tonic. If we wished to commence a scale with the note G, the **s** of the scale of C, we should find that the first six notes, G to E^{1}, correspond exactly with the notes **d** to **l**, but that the next note F^{1} of the key of C is too low in pitch to represent the note **t** in the key of G—what must be done? We must substitute a note which stands midway between F and G, and which we call F sharp. A sharp, written thus, ♯, is placed before a note which it raises in pitch a semitone; that is, the distance which corresponds with that between **m** and **f**, or **t** and **d**^{1} on the modulator. If, in the same way, we take the note **s** of the scale of G, which is D, and attempt to construct a scale on this note, we shall be compelled to sharpen the note C. In the following diagram we see that six notes in any scale

are also found in the next adjoining scale, but that the remaining note to the right has been sharpened in each case:—

Key of C	G	D	A
		C𝄪	C𝄪
C♯	C♯		
B	B	B	B
A	A	A	A
			G♯
G	G	G	
	F♯	F♯	F♯
F			
E	E	E	E
D	D	D	D
		C♯	C♯
C	C		

It is unnecessary to extend this diagram, but the student will easily see that the remaining scales evolved in the manner described above are E, B, F♯, and C♯. In the following example are given the four scales which have just been discussed, in each case commencing with the key-note. The positions of the "little steps" or "semitones" are shown by slurs. The difference in pitch between any two successive notes which are not connected by a slur, is called a "tone."

Ex. **510.**

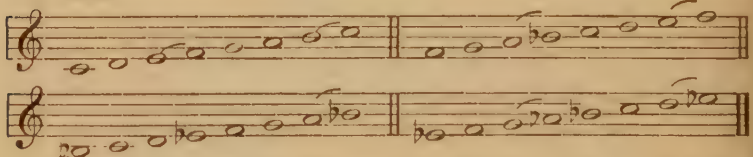


If we wished to commence a scale with the note F, the f of the scale of C, we should find that the note B is too high in pitch to represent the note f in the scale of F. We must therefore employ, in relation to this note B, a sign termed a flat, written thus, ♭, which lowers any note before which it is placed a semitone. If, in the same way, we wish to have a scale which commences with B♭, we shall find that the note E of the scale of F must be flattened. This is shown in the following diagram:—

Key of E♭	B♭	F	C
C'	C'	C'	C'
			B
B♭	B♭	B♭	
	A	A	A
A♭			
G	G	G	G
F	F	F	F
		E	E
E♭	E♭		
D	D	D	D
C	C	C	C

By extending this diagram to the left the keys of A♭, D♭, G♭, and C♭ will be obtained, but this may be left to the student's ingenuity. In the following example are given the four scales which have just been discussed, in each case commencing with the key-note.

Ex. **511.**



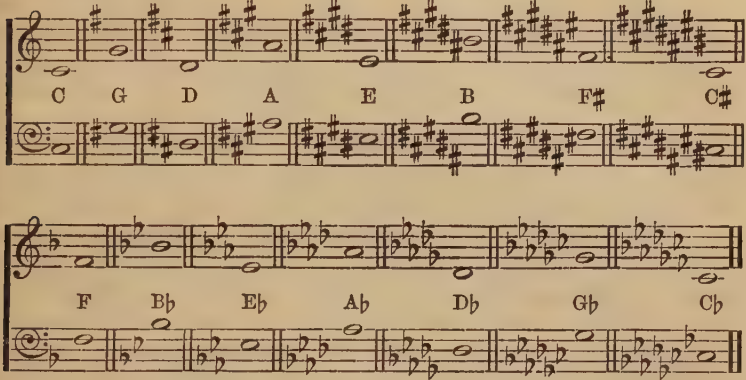
Key-signature.—The placing of the requisite sharps or flats before the notes to which they belong during a piece of music would tend to confuse the performer, for whose convenience they are placed in order, once for all, immediately after the clef. A group of sharps or flats in this position is termed the "key-signature," and it influences all the notes which follow, where their letter-names correspond with those of the sharps or flats. The order of sharps and flats in a signature is invariable. For instance, if there is one sharp it is F♯; if two sharps, F♯ and C♯; if three sharps, F♯, C♯, and G♯, and so on. If there is one flat it is B♭; if two flats, B♭ and E♭; if three flats, B♭, E♭, and A♭, and so on. The student should thoroughly memorise the order of the sharps and flats in key-signatures. This can be done by mastering the following mnemonic line:—

"Father, Charles Goes Down And Ends Battle."

Read forwards, the initial letters give the order of the sharps, and backwards the order of the flats. This can be seen from the following

complete list of the key-signatures in both treble and bass clefs. The note given after each signature is unmarked **d**:—

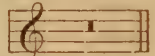
Ex. 512.



Time-signature.—Immediately after the key-signature, at the commencement of a piece of music there is a sign, usually a fraction, which is termed the "time-signature." (The time-signature appears at the beginning of a piece, and not again unless there is a change of measure, but the key-signature appears at the beginning of each stave immediately after the clef.) The time-signature is a fraction of a semibreve; thus, of the measures described in the preceding Steps—

$\frac{2}{4}$ = 2 crotchets in a measure.
$\frac{3}{4}$ = 3 ,, ,, ,,
$\frac{4}{4}$ = 4 ,, ,, ,,
$\frac{6}{4}$ = 6 ,, ,, ,,

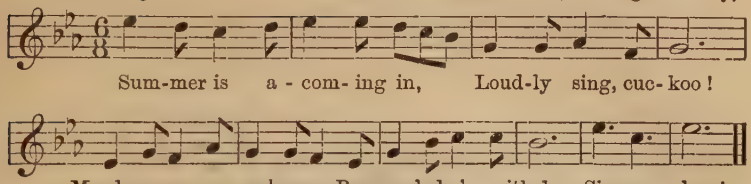
Instead of $\frac{4}{4}$ we sometimes have **C**, which is an abbreviation of "common time." Instead of $\frac{2}{4}$ for two-pulse measure, we occasionally have $\frac{2}{2}$ (= 2 minims in a measure), the sign for which is sometimes written ¢. This is termed *alla breve* time. Another variety of *alla breve* time has four minims in a measure, and it has the time-signature $\frac{4}{2}$ or ¢. In three-pulse measure, we frequently have $\frac{3}{8}$ (= 3 quavers in a measure) and $\frac{3}{2}$ (= 3 minims in a measure).

Although $\frac{3}{8}$ is not at all uncommon, $\frac{2}{8}$ (= 2 quavers in a measure) is very rare. The time-signature $\frac{4}{2}$ introduces us to the breve, formed thus ||𝅜||, which is equal in value to two semibreves. This is the solitary exception to the rule that the longer note has the simpler shape. The breve rest is a thick stroke drawn from the 4th to the 3rd line of the stave, thus—  In six-pulse measure we have far more frequently $\frac{6}{8}$ (= 6 quavers in a measure) than $\frac{6}{4}$. The determination of the position of the beats when these exceptional time-signatures are used need present no difficulties to those students who have thoroughly mastered the explanations of the Second Step. The rate of movement of a piece of music is vaguely shown by Italian words, such as *Andante*, *Allegro*, *Largo*, and the like. A more accurate plan is to give the number of ticks per minute of the metronome, each tick representing a pulse. For example, ♩=72 means that the pulse is a crotchet, and that the regulator of the metronome must be set at 72. The latter plan will be employed in the exercises which follow.

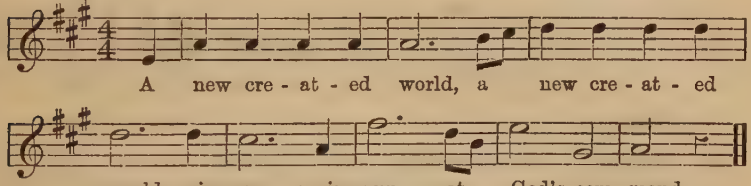
Reading Music.—The first thing to be done is to determine the key of the piece—in other words, the position of **d** on the stave. This can easily be effected by an inspection of the key-signature. The sharp which stands furthest to the right is always **t**, or **t**, and **d** or **d'** is the note on the next higher degree of the stave. The flat which stands furthest to the right is **f**, when **d'** can at once be found by the formula **f l d'**. Also, when there are two or more flats in the signature, the one which is furthest but one to the right is **d**, or **d'**. An inspection of the key-signatures in Ex. 512 will make these rules quite clear. When the position of **d** has been decided, the three principal notes **d m s** must be laid, mentally, on the stave, and so firmly that they will serve as a framework to which the other notes **r f l t** can be attached.

An inspection of the time-signature must next be made, and if any measure contains an unusual number of notes, the commencement of every pulse must be identified by the insertion of dotted bars, or in some other way. The following exercises will test the student's knowledge and skill in reading music :—

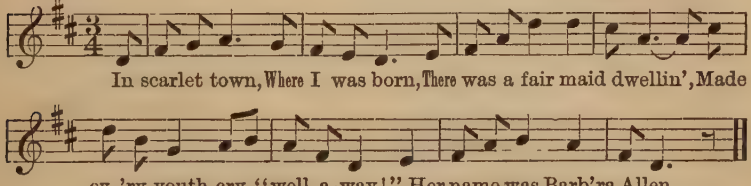
Ex. **513.** ♪ = 160. "Sumer is i-cumen in" (Old English Ditty).



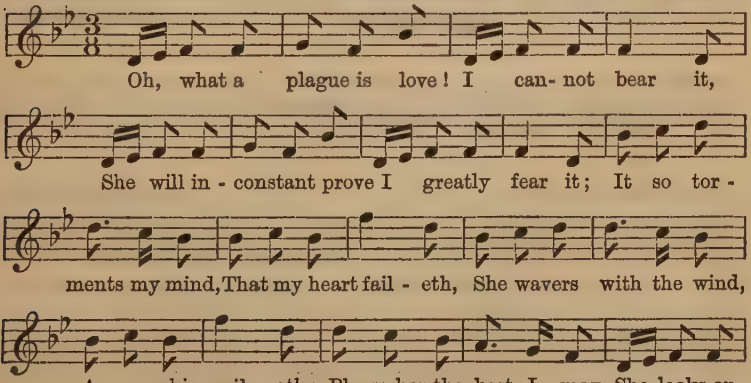
Ex. **514.** ♩ = 144. (*Creation*) HAYDN.

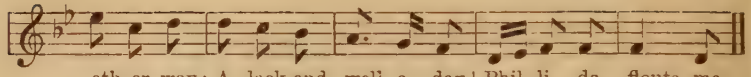


Ex. **515.** ♩ = 72. "Barbara Allen" (Old English Ditty).

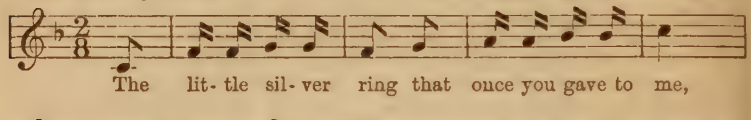


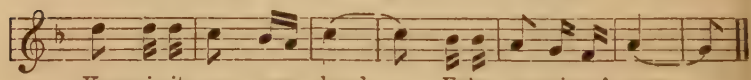
Ex. **516.** ♪ = 132. "Phillida flouts me" (Old English Ditty).


Oh, what a plague is love! I can- not bear it,
She will in - constant prove I greatly fear it; It so tor -
ments my mind, That my heart fail - eth, She wavers with the wind,
As a ship sail - eth; Please her the best I may, She looks an-

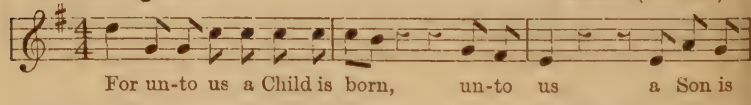


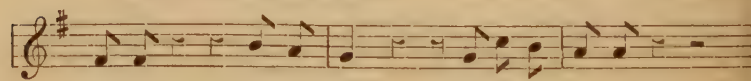
Ex. 517. ♪ = 96. "The Silver Ring" (CHAMINADE).

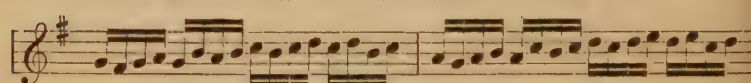


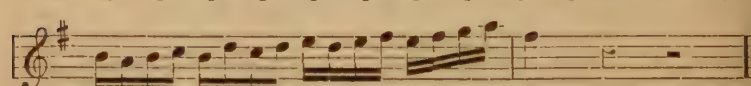


Ex. 518. ♩ = 84. *Messiah* (HANDEL).

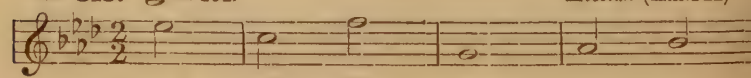


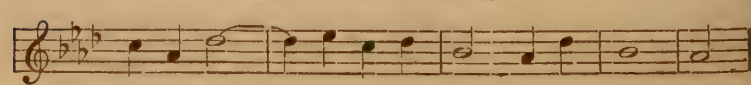




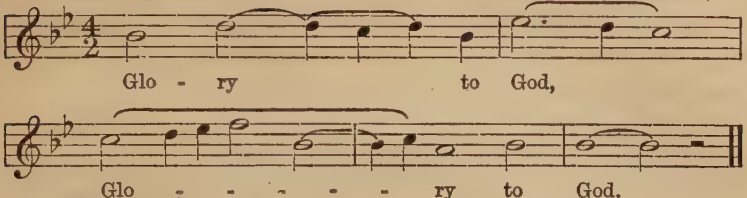


Ex. 519. 𝅗𝅥 = 104. *Messiah* (HANDEL).

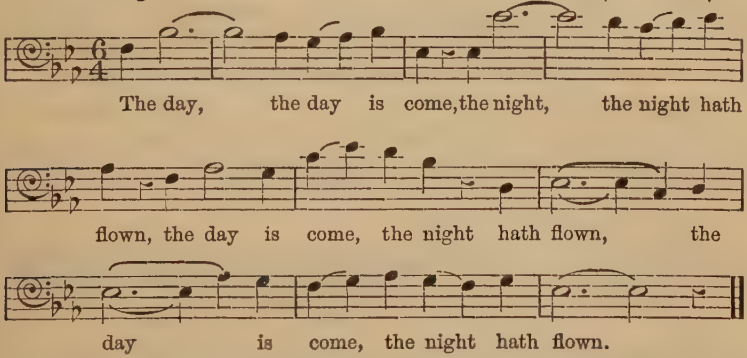




Ex. **520.** ♩ = 100. *Bethlehem* (MACKENZIE).



Ex. **521.** ♩ = 192. *Bethlehem* (MACKENZIE).

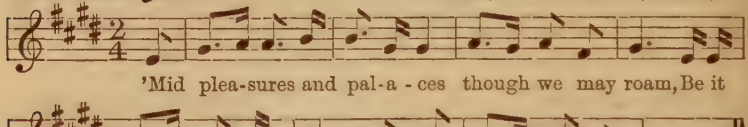

The day, the day is come, the night, the night hath
flown, the day is come, the night hath flown, the
day is come, the night hath flown.

Any or all of the exercises from page 24 to the middle of page 38 may be translated into the staff notation.

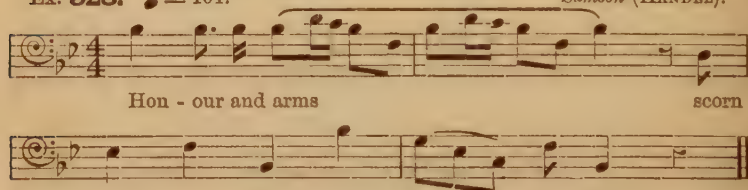
Pulses unequally divided.—It is frequently necessary to divide a pulse into two unequal parts. These are generally notes of the respective values—three-fourths and one-fourth of a pulse. When a crotchet represents a pulse, these unequal divisions are a dotted quaver and a semiquaver. In performance, it is desirable to remember that the exact relative values of these notes should not be aimed for, but rather a note upon which the voice must linger as long as possible, succeeded by a note which must be simply touched and immediately left for the note at the commencement of the succeeding pulse. There is a constant danger that the performer will lengthen the semiquaver, with the result that an otherwise crisp, bright performance becomes dull and ineffective. The student must carefully distinguish between the dotted quaver and semiquaver as just described, and the same succession of notes when they, together, form two pulses, as in Ex. 516. Very rarely the semiquaver is found before the dotted

quaver, when the two notes together form a pulse. Instead of the dot we may have a semiquaver, when we shall have one or other of these successions to form a pulse: or . All these points are illustrated in the extracts which follow :—

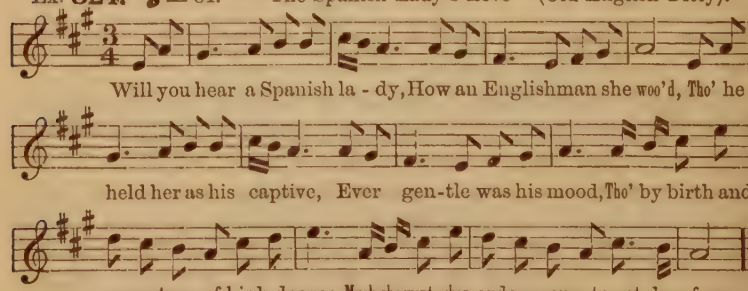
Ex. 522. ♩ = 58. "Home, sweet home" (Bishop).



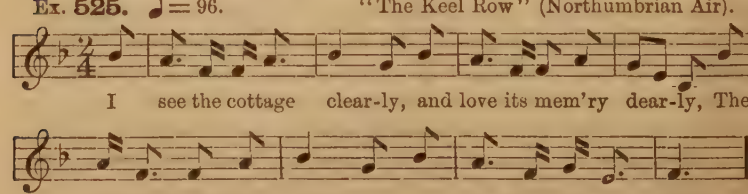
Ex. 523. ♩ = 104. *Samson* (Handel).



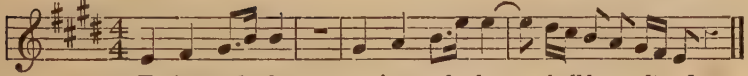
Ex. 524. ♩ = 84. "The Spanish Lady's Love" (Old English Ditty).


Will you hear a Spanish la - dy, How an Englishman she woo'd, Tho' he
held her as his captive, Ever gen-tle was his mood, Tho' by birth and
parentage of high degree, Much she wept when orders came to set her free.

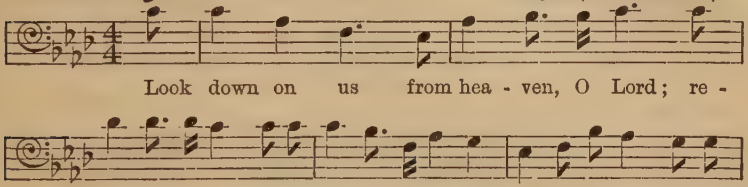
Ex. 525. ♩ = 96. "The Keel Row" (Northumbrian Air).



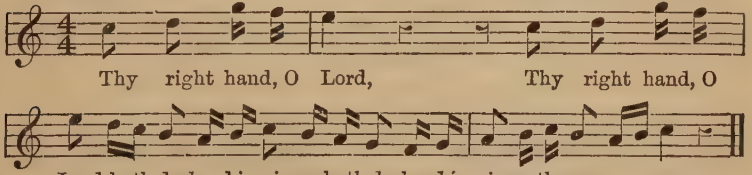
Ex. 526. ♩ = 92. *Messiah* (HANDEL).



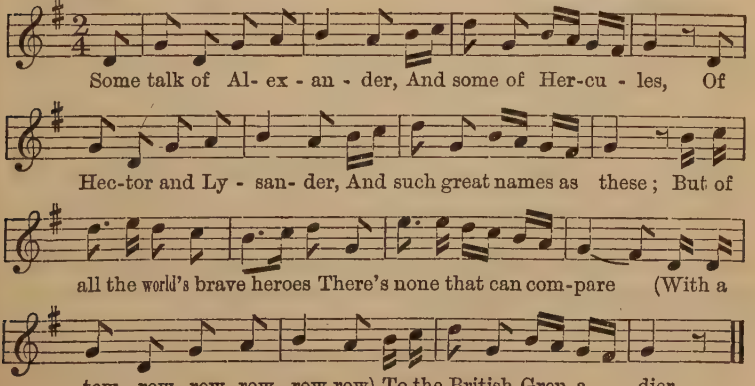
Ex. 527. ♩ = 69. *Elijah* (MENDELSSOHN).


Look down on us from hea - ven, O Lord; re -
gard the distress, the distress of Thy people! O-pen the hea-vens, and
send us re - lief! Help, help Thy ser- vant now, O God!

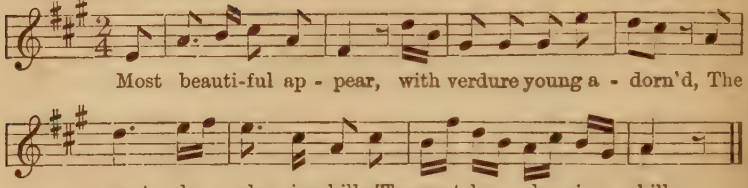
Ex. 528. ♩ = 84. *Israel in Egypt* (HANDEL).



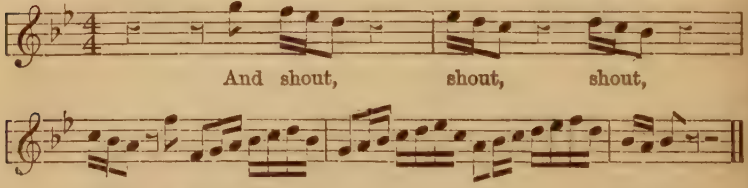
Ex. 529. ♩ = 104. "The British Grenadiers."


Some talk of Al- ex - an - der, And some of Her-cu - les, Of
Hec-tor and Ly - san- der, And such great names as these; But of
all the world's brave heroes There's none that can com-pare (With a
tow row row row row row) To the British Gren-a - dier.

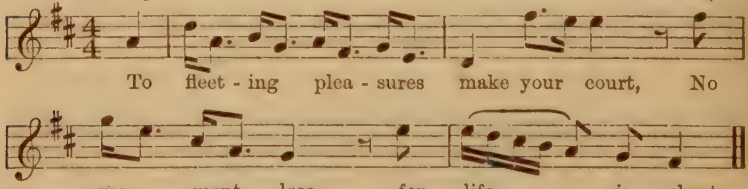
Ex. **530.** ♩ = 80. *Creation* (HAYDN).



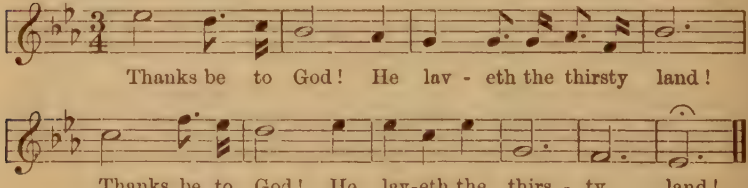
Ex. **531.** ♩ = 88. *Messiah* (HANDEL).



Ex. **532.** ♩ = 120. *Samson* (HANDEL).



Ex. **533.** ♩ = 108. *Elijah* (MENDELSSOHN).



The exercises from the bottom of page 38 to the end of the Third Step should now be translated into the staff notation.

FOURTH STEP.

Accidentals. The Natural.—A sharp, flat, or any other sign placed before a note to alter its pitch is termed an "accidental." The "natural," formed thus, ♮, is employed to contradict a previously expressed sharp or flat, whether it forms part of a key-signature or has appeared as an accidental. For instance, if a key-signature includes C♯, and we find a note C with a natural before it, the sharp is, for the moment, abolished. Or if a key-signature includes E♭, and we find a note E with a natural before it, the flat is, for the moment, abolished. It is obvious that the natural, when it abolishes a sharp, is employed as a flat, and when it abolishes a flat, it is employed as a sharp. An accidental influences the note before which it is placed and any other notes of the same letter name which follow it in the same measure. If a note one or more octaves higher, with the same letter-name, occurred in the same measure, the accidental would, in all probability, be repeated, but the usage of composers in this respect is very uncertain and unsatisfactory. Students are frequently perplexed by finding an accidental in one measure contradicting another which appeared perhaps three or four measures previously. This is a meaningless practice to which composers are far too much addicted. The rapid and correct interpretation of accidentals will form the most important feature in our work from this point. It is sometimes necessary, permanently, to abolish one or more of the sharps or flats in a signature. It is usual, though not absolutely necessary, for the introduction of the new signature to be accompanied by naturals in the positions of the discarded sharps or flats. This is the solitary case in which the natural is not an "accidental." It is scarcely necessary to add that naturals are not employed at the further appearances of the new signature.

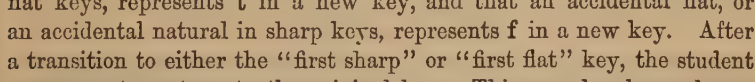
Transition.—By the appropriate use of accidentals the key represented by the signature may be abolished and another key substituted—this is termed transition. A very common case is when the note **f** in any key is sharpened by means of an accidental and becomes **f♯** in another key. For instance, Ex. 512 shows us that the key of C

has no signature, hence, sometimes called the "natural key." If F, the note f in the key of C, is sharpened we obtain the signature of the key of G. In the same way, if we sharpen C, the note f in the key of G, we obtain the signature of the key of D. By a similar operation we can pass successively to the whole of the keys which have sharps for their signatures. Because each operation adds one sharp to the preceding signature we are said to make a transition to the "first sharp key." The signature of D♭ is five flats, and G♭ is f in that key. From what was stated in the preceding paragraph the student will easily see that we sharpen G♭ by means of a natural, and not of a sharp. We thus do away with the fifth flat in the signature of D♭, and that gives us a transition to the key of A♭. In the same way, by abolishing D♭, and so leaving D♮ we move to the key of E♭, and so on until we reach the key of C. It is very important that the student should see clearly that the operations we have just performed with flat signatures are identical with those we previously performed with sharp signatures. Whether we add a sharp or take away a flat we equally make a transition to the "first sharp key." If we flatten the note t in any key it becomes f in another key. For instance, the note E in the key of F is t, if we flatten it we obtain E♭, and hence the signature of the key of B♭. By a similar process we can obtain the succeeding flat signatures. We flatten the A♯ of the key of B by making it A♮, and so leaving the signature of the key of E. By repeating this process we at last reach the key of C. It is obvious that whether we add a flat or take away a sharp we have made a transition to the "first flat key." Students must bear in mind that the new note obtained by passing to the "first sharp key" can be represented by fe, the sharpened form of f in the key just quitted, and that, in the same way, the new note when passing to the "first flat key" can be represented by ta, the flattened form of t in the key just quitted.

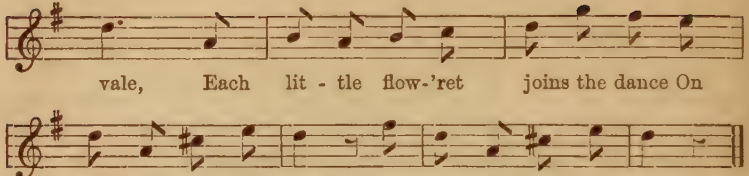
Interpreting Accidentals.—The student who has gained facility in interpreting key-signatures and in rapidly erecting the framework of a scale on the staff, has now to learn how instantly to remove this framework to another position on the staff, where it may be employed with equal ease. Any bungling or uncertainty in this operation is fatal to good sight-reading. The information contained in the previous paragraph is quite plain and simple to the student who has mastered the Third Step, and with a moderate amount of

practice and careful observation, transitions of one remove should not be found difficult. Assuming that an accidental sharp represents **t** in the first sharp key, and that **f** of the previous key has not been present for some little time, it is obvious that there is a considerable amount of freedom in the actual names of the notes which precede the new note. For instance, the progression **d s r m fe s ||** may be sung to these names or to **d s r m fe ^{s}d || d s r m ^{fe}t$_{l}$ d || d s r ^{m}l$_{l}$ t$_{l}$ d || d s ^{r}s$_{l}$ l$_{l}$ t$_{l}$ d || d ^{s}d s$_{l}$ l$_{l}$ t$_{l}$ d ||** or **^{d}f$_{l}$ d s$_{l}$ l$_{l}$ t$_{l}$ d ||**. No one would contend that each of these plans is equally good, or, on the other hand, that any of them are inadmissible, and certainly the sight-reader has not time to discriminate. Many singers would not make the actual transition, but would cling to **fe** for a much longer period than is desirable. Others, of whom the writer is one, would make every transition, however short it might be, instead of using the make-shift **fe**. The tendency to one or other of these plans depends, of course, upon the concepts which have been acquired as the result of previous study. It is safe to say that neither of the plans just described above is so good as one which adopts the "happy medium." A more abrupt transition does not admit of so great variety of treatment as the example just discussed. For instance, **m f fe s ||** might be regarded as **m f fe ^{s}d ||** or **m f ^{fe}t$_{l}$ d ||** or even as **m ^{f}ta$_{l}$ t$_{l}$ d ||** or **^{m}l$_{l}$ ta$_{l}$ t$_{l}$ d ||**, although the last two examples would not commend themselves to most students. The student must employ his ingenuity in working out the transitions in the following exercises, bearing in mind that an accidental sharp, or an accidental natural in flat keys, represents **t** in a new key, and that an accidental flat, or an accidental natural in sharp keys, represents **f** in a new key. After a transition to either the "first sharp" or "first flat" key, the student may expect a return to the original key. This may be shown by an accidental which contradicts the previous **t** or **f**, but in many cases such an indication will be entirely absent. It is, of course, obvious that if the previously altered note appears without an accidental the original key has been reached, and the student must make the necessary change at any point which appears most convenient.

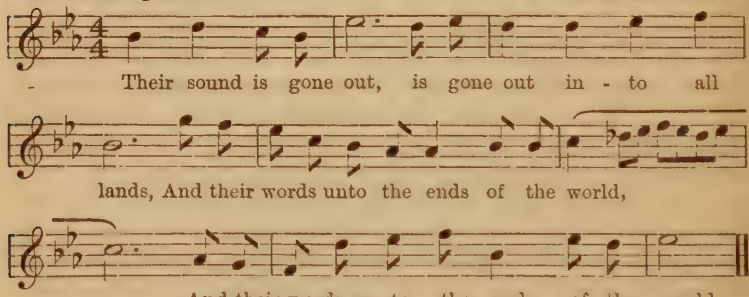
Ex. **534.** ♩ = 100. "The Maybells and the flowers" (MENDELSSOHN).



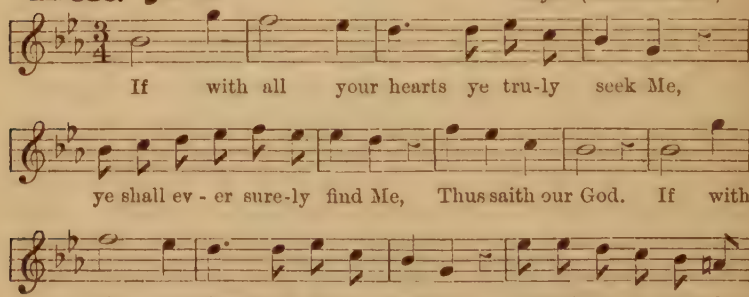
Sweet May-bells with a joy- ous sound Are ringing through the



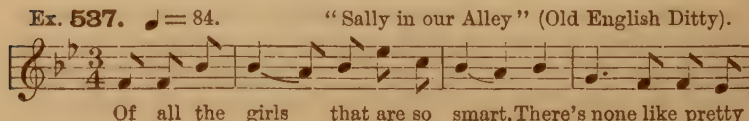
Ex. 535. ♩ = 92. *Messiah* (HANDEL).

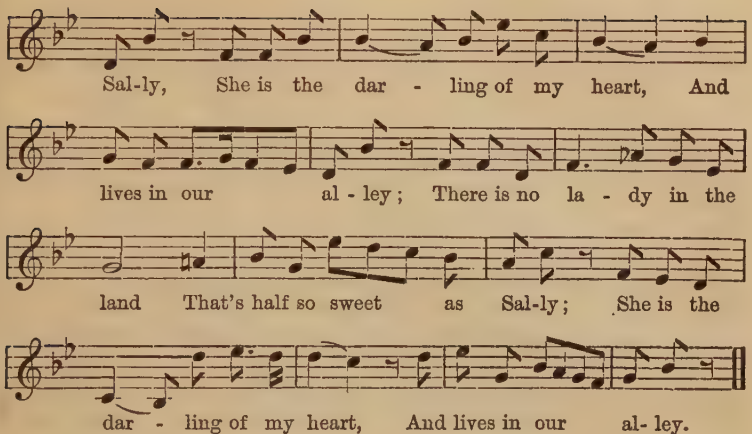

Their sound is gone out, is gone out in - to all
lands, And their words unto the ends of the world,
And their words un- to the ends of the world.

Ex. 536. ♩ = 72. *Elijah* (MENDELSSOHN).

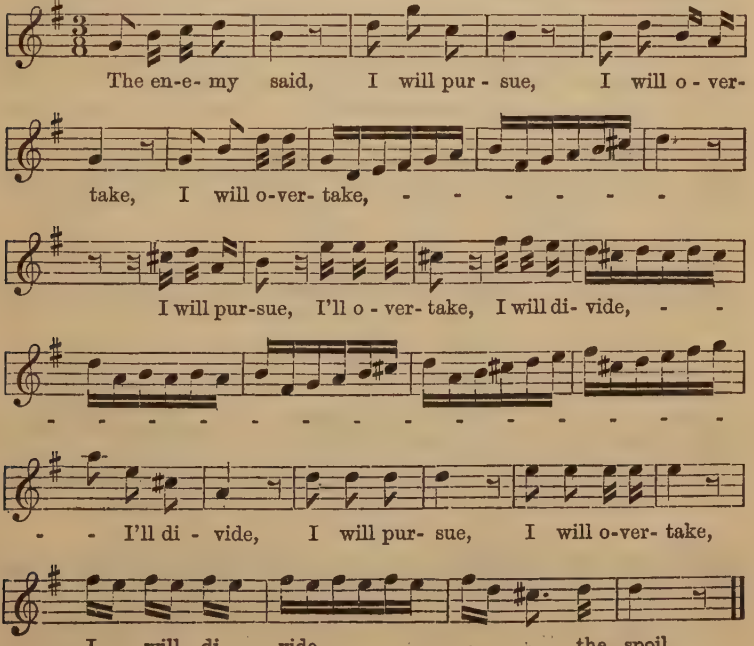

If with all your hearts ye tru-ly seek Me,
ye shall ev - er sure-ly find Me, Thus saith our God. If with
all your hearts ye tru-ly seek Me, ye shall ev- er sure-ly
find Me, Thus saith our God, thus saith our God.

Ex. 537. ♩ = 84. "Sally in our Alley" (Old English Ditty).

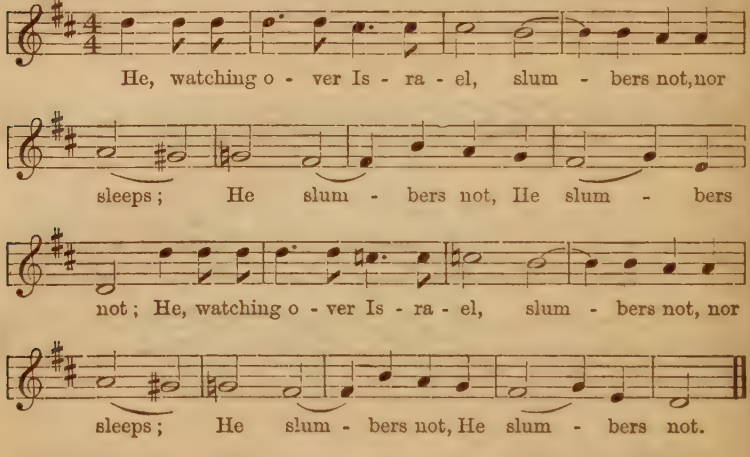



Sal-ly, She is the dar - ling of my heart, And
lives in our al - ley; There is no la - dy in the
land That's half so sweet as Sal-ly; She is the
dar - ling of my heart, And lives in our al- ley.

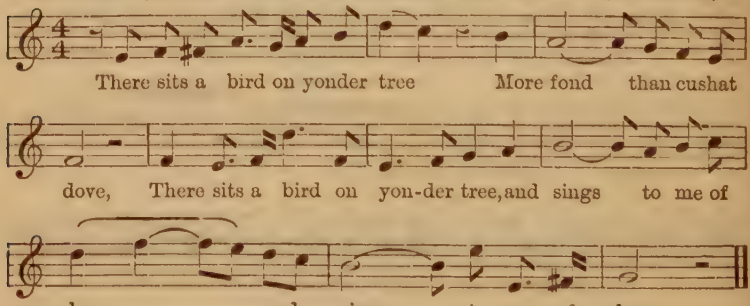
Ex. **538.** ♪ = 144. *Israel in Egypt* (HANDEL).


The en-e- my said, I will pur - sue, I will o - ver-
take, I will o-ver- take, - - - - - - -
I will pur-sue, I'll o - ver- take, I will di- vide, - -
- - - - - - - - - - - - - - - - -
- - I'll di - vide, I will pur- sue, I will o-ver- take,
I will di - vide - - - - the spoil.

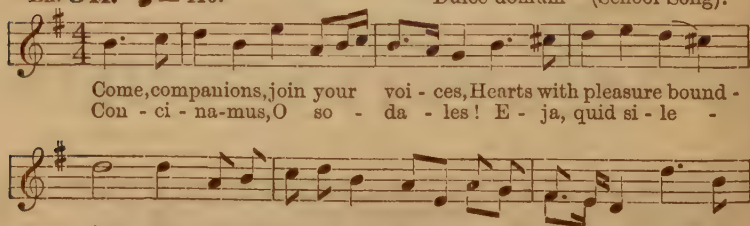
Ex. **539.** ♩ = 120. *Elijah* (MENDELSSOHN).

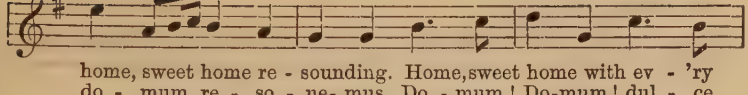

He, watching o - ver Is - ra - el, slum - bers not, nor
sleeps; He slum - bers not, He slum - bers
not; He, watching o - ver Is - ra - el, slum - bers not, nor
sleeps; He slum - bers not, He slum - bers not.

Ex. **540.** ♩ = 84. "There sits a bird on yonder tree" (MACKENZIE).

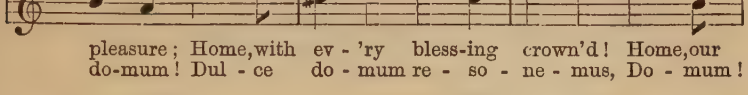

There sits a bird on yonder tree More fond than cushat
dove, There sits a bird on yon-der tree, and sings to me of
love, and sings to me of love.

Ex. **541.** ♩ = 116. "Dulce domum" (School Song).

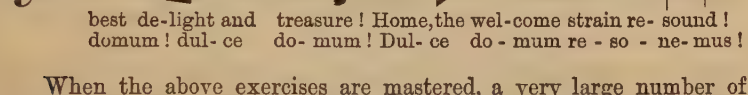

Come, companions, join your voi - ces, Hearts with pleasure bound -
Con - ci - na-mus, O so - da - les! E - ja, quid si - le -
ing, Sing we the noble lay, Sweet song of hol-i- day, Joys of
mus? No - bi- le can-ti-cum, dul - ce me - los, Domum,



home, sweet home re - sounding. Home, sweet home with ev - 'ry
do - mum re - so - ne- mus, Do - mum ! Do-mum ! dul - ce

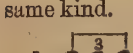


pleasure ; Home, with ev - 'ry bless-ing crown'd ! Home, our
do-mum ! Dul - ce do - mum re - so - ne - mus, Do - mum !

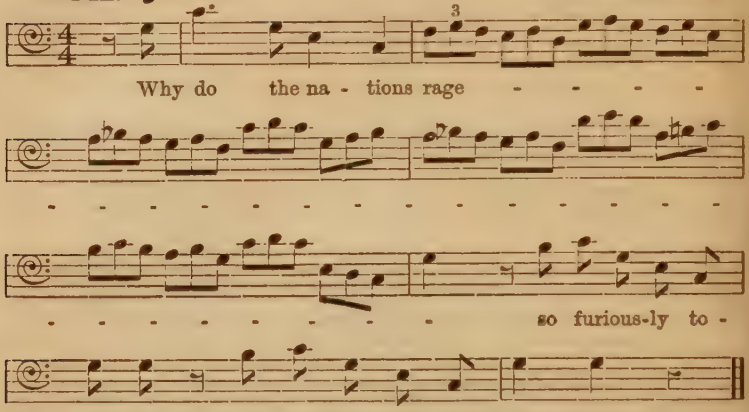


best de-light and treasure ! Home, the wel-come strain re- sound !
domum ! dul- ce do- mum ! Dul- ce do - mum re - so - ne- mus !

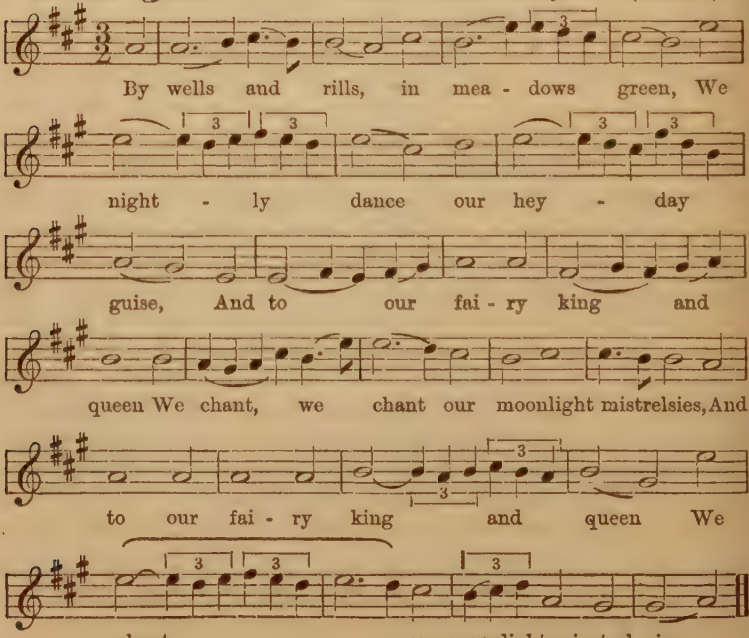
When the above exercises are mastered, a very large number of hymn-tunes should be within the reach of the student, who should not be satisfied until any music, not unduly difficult, can be sung at sight whilst the Sol-fa names of the notes remain in a state of sub-consciousness in the mind. The exercises in the Fourth Step of the Sol-fa Course up to page 60 should be translated into the staff notation. In this, again, the student must not be satisfied with a laborious counting up of the positions of the notes he wishes to write; he must try to gain as much freedom and ease in music copying as a clerk must possess when writing an ordinary business letter.

Triplets.—When we sing or play three equal notes in the time of a pulse we form a "triplet." Any ordinary note, whether it represents a pulse or a fraction of a pulse, can be divided into three equal parts. This is shown below. To avoid the necessity for the invention of a new set of notes which shall have one-third the value of any of the existing notes, a peculiar modification of their ordinary relationship has been adopted. For instance, a crotchet is equal in value to two quavers. But if we have three quavers following each other, and the figure 3 over the middle note, they are equal in value to a crotchet. Sometimes a slur is drawn over the notes forming a triplet, and the figure 3 is not always present. A "triplet," then, is three equal notes which have the same value as two notes of the same kind. Hence,  and .

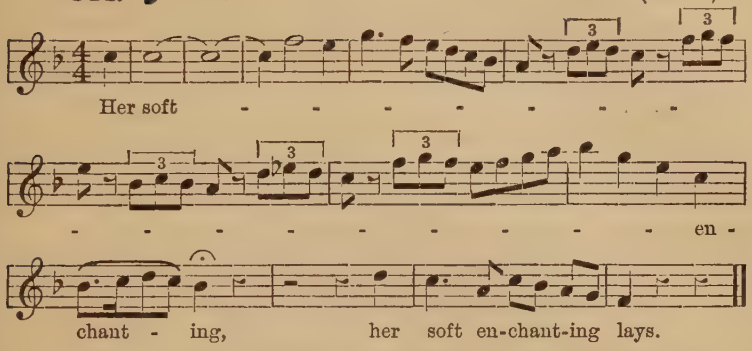
Ex. **542.** ♩ = 132. *Messiah* (HANDEL).



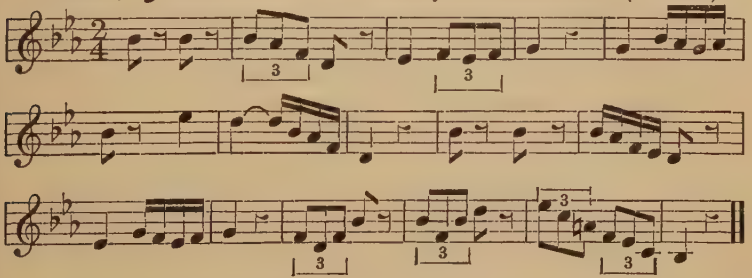
Ex. **543.** 𝅗𝅥 = 60. From "Oberon in Fairyland" (STEVENS).


By wells and rills, in mea - dows green, We
night - ly dance our hey - day
guise, And to our fai - ry king and
queen We chant, we chant our moonlight mistrelsies, And
to our fai - ry king and queen We
chant - - - - - our moonlight minstrel - sies.

Ex. **544.** ♩ = 126. *Creation* (HAYDN).

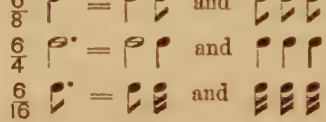


Ex. **545.** ♩ = 96. "Fifty Voice Exercises" (CONCONE).



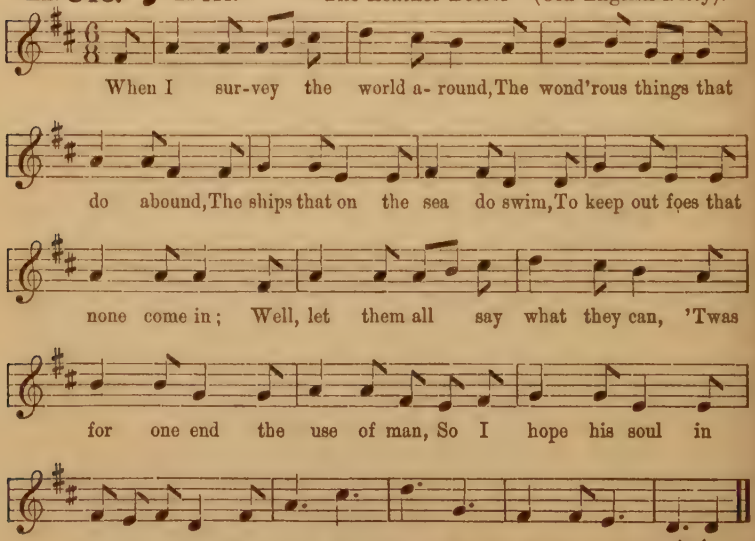
Compound Time.—When a very small number of triplets is found in a piece of music, the somewhat cumbrous device described in the preceding paragraph answers very well, but when almost every pulse is divided into three equal parts, or into two unequal parts, of which the first is twice as long as the second, this plan must be abandoned. This gives rise to what is known as "compound time," in which each pulse has the value of a dotted note. From this it will easily be inferred that the kinds of time we have previously studied are known as "simple time." This is true with certain limitations which must now be carefully discriminated. In two-pulse measure with the signature $\frac{2}{4}$ we have two crotchets in a measure. In compound time each of these crotchets is dotted, and the signature becomes $\frac{6}{8}$. If the simple time-signature is $\frac{2}{2}$, then its compound form is $\frac{6}{4}$, and if the simple time-signature is $\frac{2}{8}$, then its compound form is $\frac{6}{16}$. The student must carefully distinguish between the slow

six-pulse measure described on page 281, and the quick "two-beat" measure described above. Though they have the same time-signature they are essentially different in their manner of performance, and hence in their effect on the listener. The "two-beat" (really two-pulse) time represented by the signatures $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$ has generally a word, such as *Allegro*, *Vivace*, or *Presto*, which indicates a rapid rate of performance; also, if there is a metronome rate given, it will be attached to a dotted note, as $\text{♩.}=88$, $\text{𝅗𝅥.}=96$, $\text{♪.}=104$. In the exercises which follow, the only divisions of a beat are—

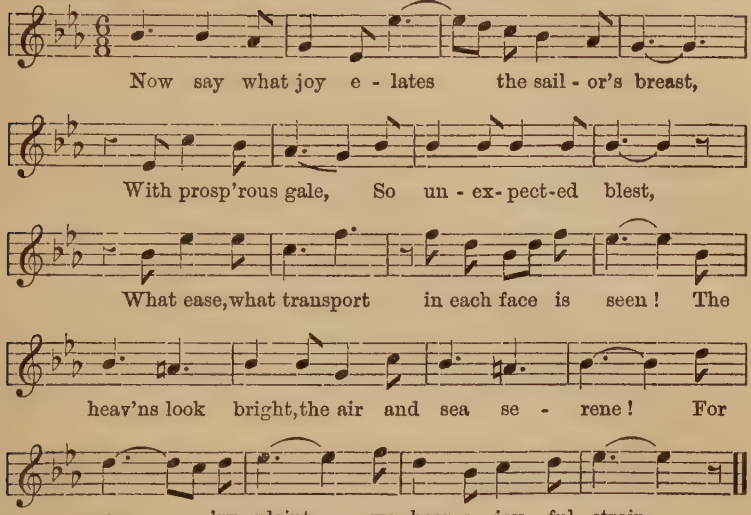


At first the student may find it necessary to mark the middle of the measure with a dotted bar, but he should endeavour to dispense with that assistance as much as possible. In the next step more elaborate divisions than the above will be shown.

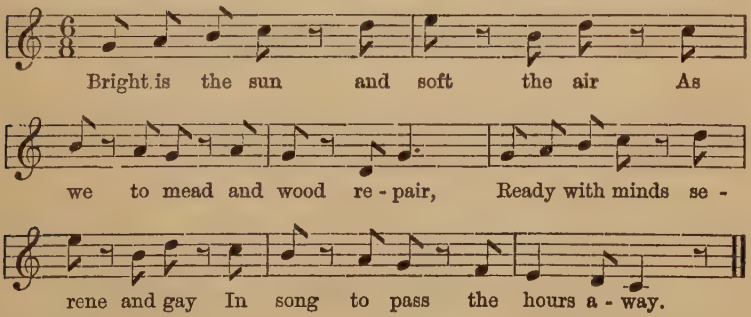
Ex. **546.** ♩. = 112. "The Leather Bottél" (Old English Ditty).


When I sur-vey the world a- round, The wond'rous things that
do abound, The ships that on the sea do swim, To keep out foes that
none come in; Well, let them all say what they can, 'Twas
for one end the use of man, So I hope his soul in
heaven may dwell That first found out the leath-er bot - tél.

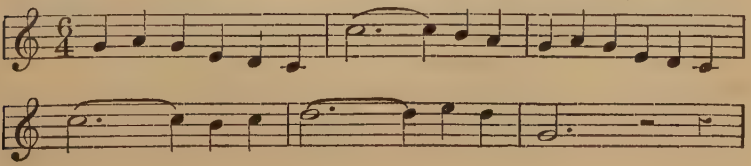
Ex. **547.** ♩. = 96. "When winds breathe soft" (Webbe).

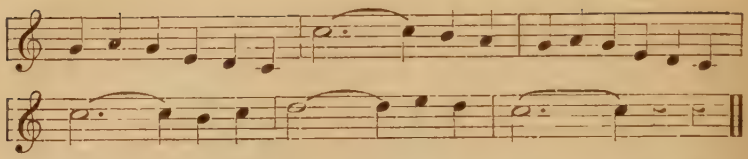

Now say what joy e - lates the sail - or's breast,
With prosp'rous gale, So un - ex - pect - ed blest,
What ease, what transport in each face is seen! The
heav'ns look bright, the air and sea se - rene! For
ev - 'ry plaint we hear a joy - ful strain.

Ex. **548.** ♩. = 112. *Bohemian Girl* (Balfe).

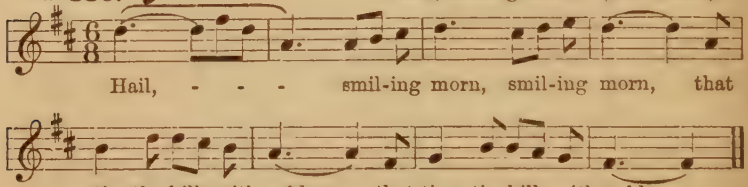

Bright is the sun and soft the air As
we to mead and wood re - pair, Ready with minds se -
rene and gay In song to pass the hours a - way.

Ex. **549.** ♩. = 120. "Fifty Voice Exercises" (Concone).

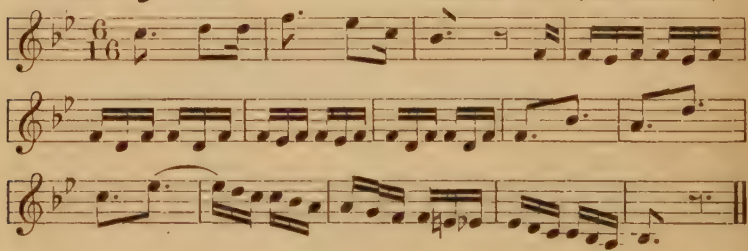




Ex. **550.** ♩. = 96. "Hail, smiling morn" (Spofforth).



Ex. **551.** ♪ = 160. *Lied ohne Worte* (Mendelssohn).



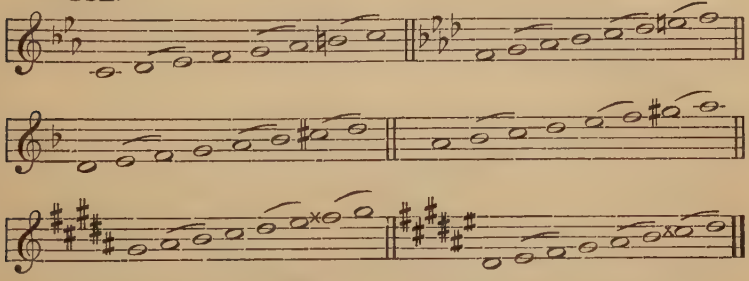
The student should now translate the exercises from page 60 to the end of the step, employing any of the above compound time-signatures at discretion.

FIFTH STEP.

Se. Double Sharp.—With any of the key-signatures of **Ex.** 512 it is possible to sharpen **s** (hence called **se**) at every repetition of this note. Since **s** is represented by a flat when the signatures of C2, G♭, D♭, A♭, and E♭ are employed, it is obvious that **se** will be shown in each case by an accidental natural. When the signatures of B♭, F, C, G, D, A, E are employed, **se** is represented by an

accidental sharp. But in the key of B **s** is F♯, and as this note has to be again sharpened, a sign called a double sharp, written thus x, is placed before the note. In the key of F♯ **se** is C×, and in the key of C♯, **se** is G×. A double sharp is contradicted by writing a natural followed by a sharp. For example, if we have had F double sharp and require F sharp we write ♮♯F, not ♯F. The employment of **se** gives rise to a new form of scale which commences on **l**. It is not necessary to give the whole of these scales. In the following example will be found two scales in which **se** is represented by a natural, two by a sharp, and two by a double sharp. The remaining scales can easily be worked out by the student

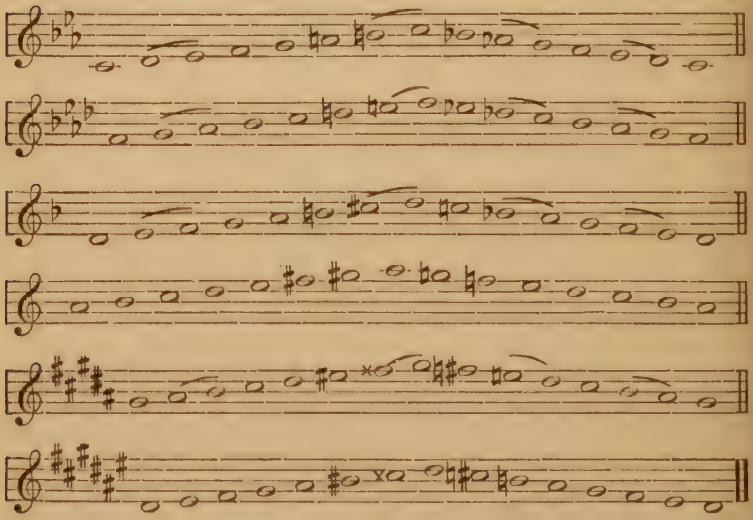
Ex. **552.**



Major and Minor. Ba.—The scales in the above example are termed minor scales. They derive this name minor (= less) from the fact that the distance from their first to their third note is less than the corresponding position in a major (= greater) scale. For instance, the scale of D in Ex. 510 has F♯ for its third note, whilst the scale of D in Ex. 552 has F for its third note. The first of these scales is called the "scale of D major" and the other the "scale of D minor." As both these scales commence on the same note, D minor is called the "Tonic minor" to D major, and D major the "Tonic major" to D minor. The student should also compare the scales of A major and minor in Exs. 510 and 552. In the same way the scales of C major and minor, and F major and minor may be compared in Exs. 511 and 552. When a minor scale has the same signature as a major scale, the former is called the "relative minor" to the latter, and hence the latter is called the "relative major" to the former. A minor key can be distinguished from its relative major by the accidental that represents **se**. The scales given

in Ex. 552 are termed "Harmonic minor" scales. They are rarely used in vocal music because of the difficulty of the interval **f—se.** To avoid this very awkward interval, the note **f** is sharpened in the ascending scale and **se** is flattened in the descending scale. When sharpening **f** we do not change to **fe,** as in the preceding step, but we employ the syllable **ba** (bay). The four highest notes of this form of the minor scale are then **m ba se l.** Occasionally in descending we have **l se ba m,** but more frequently **l s f m.** The forms just described constitute what is known as the "Melodic minor" scale. In the following example will be found the melodic forms of the scales which are given in Ex. 552:—

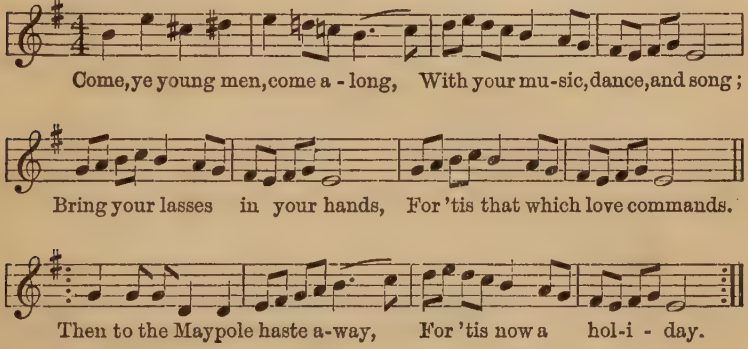
Ex. **553.**



Reading the Minor.—The mere reading of the names of the notes should be a simple matter to the average student because the Sol-fa names of all the notes, with the exception of those treated on in the preceding paragraph, are exactly the same as they would be in the relative major. Certain progressions in the minor are difficult for the vocalist to get in tune. These are enumerated on page 80 and following pages, and the student is well advised if he masters them in connection with the Sol-fa notation, as then his attention can be concentrated on the act of translation when practising from the

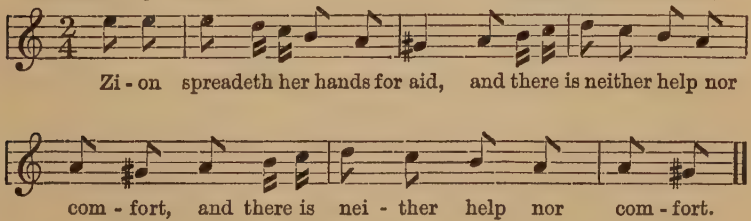
staff notation. The student will soon learn to recognise the fact that any piece of music in a minor key passes easily into the relative major, alternating between these two related keys. This is known as "modulation." The following exercises present no difficulties which are beyond the powers of the attentive student:—

Ex. **554.** ♩ = 104. "To the Maypole" (Old English Ditty).

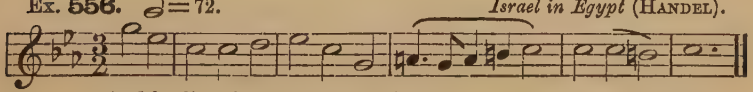

Come, ye young men, come a - long, With your mu - sic, dance, and song;
Bring your lasses in your hands, For 'tis that which love commands.
Then to the Maypole haste a-way, For 'tis now a hol-i - day.

Sign for Repetition.—When any portion of the music has to be repeated, this is shown by placing dots after a bar (or double bar), and before a succeeding bar (or double bar), the music included between these dots has to be repeated. This is shown in the last four measures of the above example.

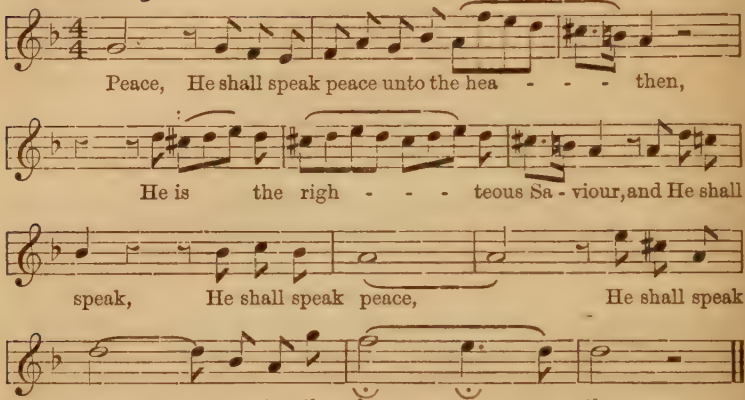
Ex. **555.** ♪ = 100. *Elijah* (Mendelssohn).



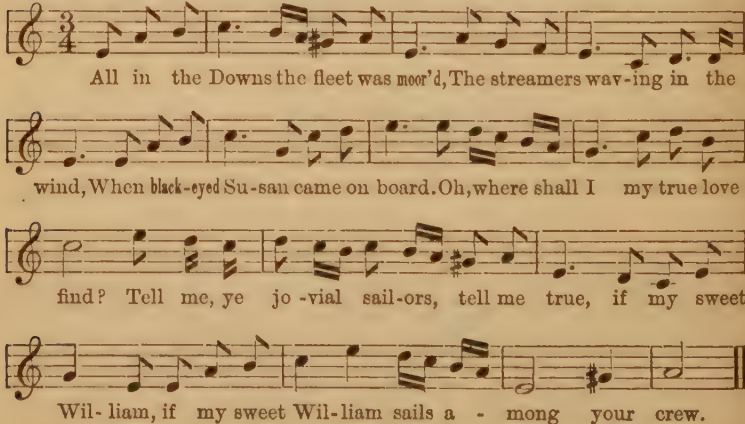
Ex. **556.** ♩ = 72. *Israel in Egypt* (Handel).



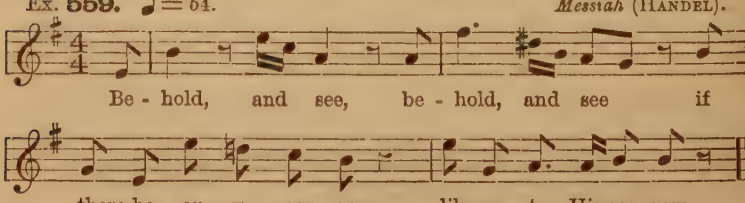
Ex. **557.** ♩ = 92. *Messiah* (HANDEL).


Peace, He shall speak peace unto the hea - - - then,
He is the righ - - - teous Sa - viour, and He shall
speak, He shall speak peace, He shall speak
peace un-to the hea - - - then.

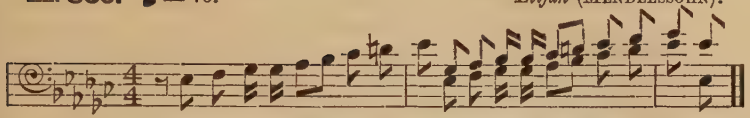
Ex. **558.** ♩ = 66. "Black-eyed Susan" (LEVERIDGE).


All in the Downs the fleet was moor'd, The streamers wav-ing in the
wind, When black-eyed Su-san came on board. Oh, where shall I my true love
find? Tell me, ye jo-vial sail-ors, tell me true, if my sweet
Wil-liam, if my sweet Wil-liam sails a - mong your crew.

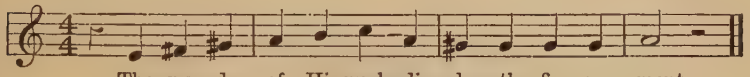
Ex. **559.** ♩ = 54. *Messiah* (HANDEL).



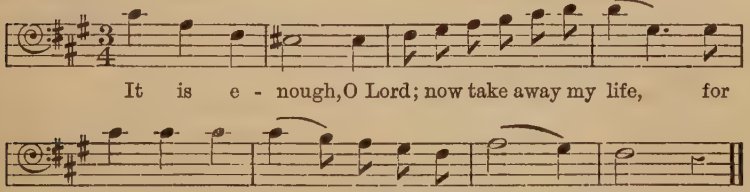
Ex. 560. ♩ = 76. *Elijah* (MENDELSSOHN).



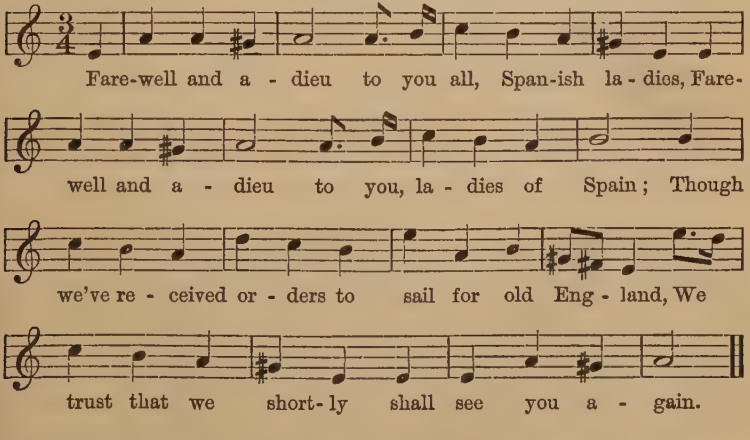
Ex. 561. ♩ = 132. *Creation* (HAYDN).



Ex. 562. ♩ = 66. *Elijah* (MENDELSSOHN).



Ex. 563. ♩ = 132. "Farewell, Spanish ladies" (Old English Ditty).


Fare-well and a - dieu to you all, Span-ish la - dies, Fare-
well and a - dieu to you, la - dies of Spain; Though
we've re - ceived or - ders to sail for old Eng - land, We
trust that we short- ly shall see you a - gain.

The student should now translate the Sol-fa exercises to page 82 into the staff notation.

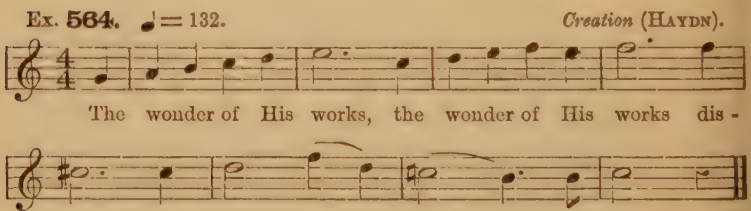
Transitional Modulation—De, Re.—If we pass from a major key to the relative minor of the first flat key, we have "transitional modulation." The **se** of the new key will be represented by **de** (= d♯). Analogous with what was said in the preceding step, this note will be represented by an accidental sharp in sharp keys, and by an accidental natural in flat keys. There are three exceptions to this rule:—

With the signature one flat—**de** is F♯.
" " " six sharps " F×.
" " " seven " " C×.

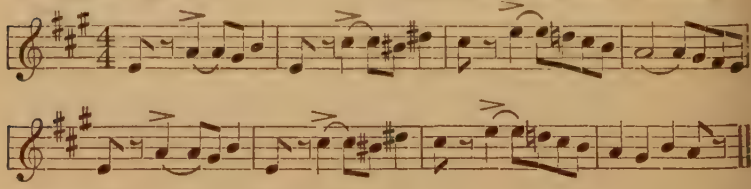
The note **ba** (= t_1) does not require an accidental.

When the transitional modulation is to the first sharp key, the **ba** of the new key is represented by **de** (= d♯), and hence follows the rule given above. The **se** of the new key is represented by **re** (= r♯). This note is represented by an accidental sharp when there are not more than three sharps or three flats in the key signature. When there are four or more sharps in the signature, **re** is represented by an accidental double sharp. When there are four or more flats in the signature, **re** is represented by an accidental natural.

Ex. **564.** ♩ = 132. *Creation* (HAYDN).

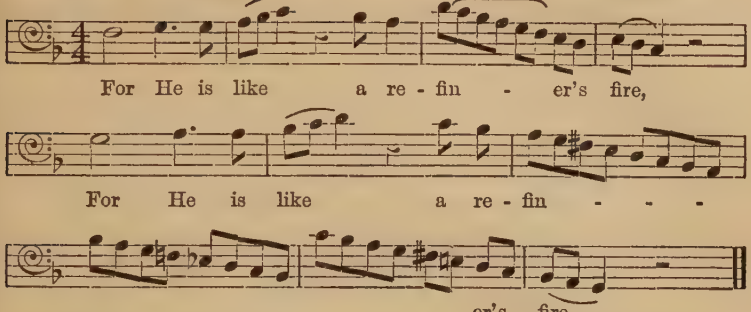


Ex. **565.** ♩ = 84. "Fifty Voice Exercises" (CONCONE).

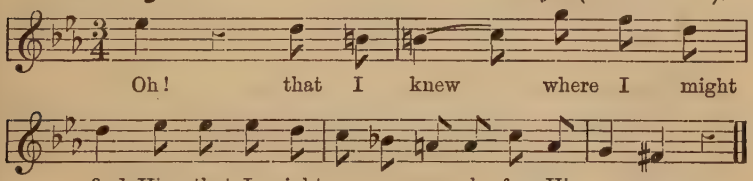


This sign > means that the note over which it is placed must be emphasized.

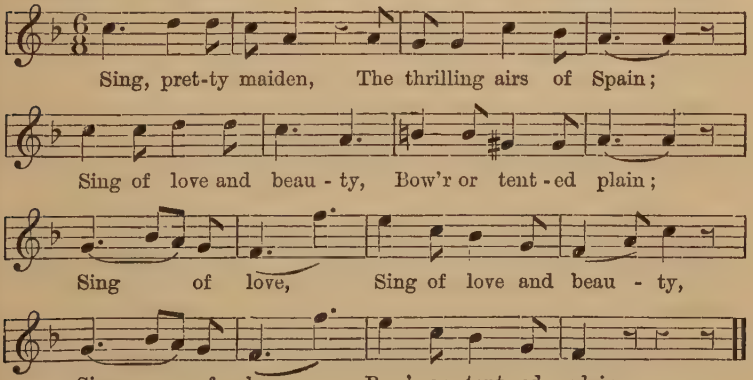
Ex. 566. ♩ = 132. *Messiah* (HANDEL).



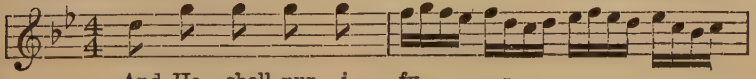
Ex. 567. ♩ = 72. *Elijah* (MENDELSSOHN).

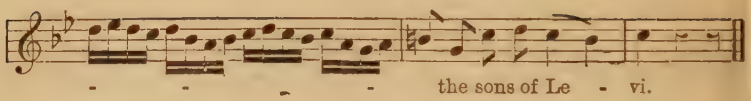


Ex. 568. ♩. = 84. *Maritana* (WALLACE).

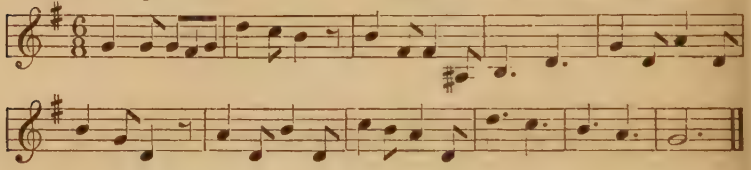

Sing, pret-ty maiden, The thrilling airs of Spain;
Sing of love and beau - ty, Bow'r or tent - ed plain;
Sing of love, Sing of love and beau - ty,
Sing of love, Bow'r or tent - ed plain.

Ex. 569. ♩ = 76. *Messiah* (HANDEL).

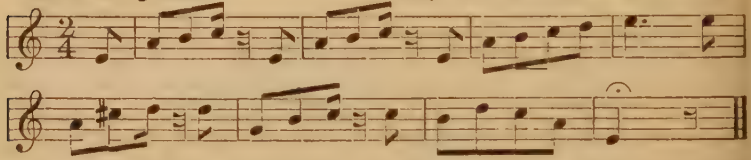




Ex. **570.** ♪ = 108. "Fifty Voice Exercises" (Concone).



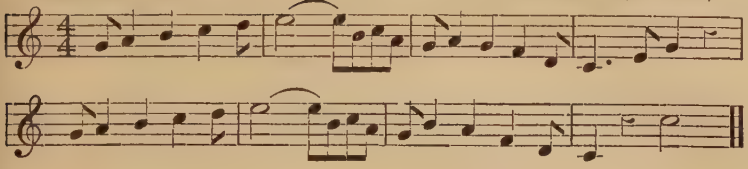
Ex. **571.** ♩ = 76. "Fifty Voice Exercises" (Concone).



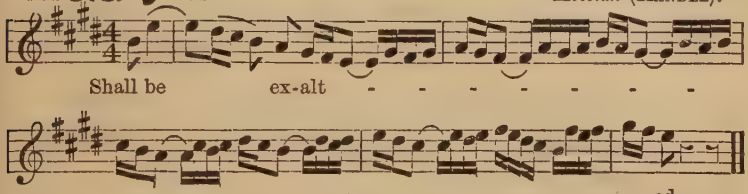
The student may now translate the exercises to the end of page 85 into the staff notation.

Syncopation.—The simplest form of "syncopation" is that in which a note which commences on an unaccented pulse is carried through the accented pulse which immediately follows. Illustrations of this form occur in Exs. 519, 520, 521, 526, 539, 540, 551, 565, and, hence, it will not be necessary to give any further examples here. Far more difficult is that form of syncopation in which a note which commences on the half pulse is carried through the first half of the next pulse, and is followed by one or more syncopated notes of a similar character. The student should thoroughly master the peculiar mechanism of syncopation as exemplified in the exercises on pages 86-9. His next step should be the recognition of the characteristic appearance of syncopation in the staff notation. In the kind of syncopation just described each note has the value of a pulse, but it is pushed out of its more usual position. This is a point in syncopation which is too frequently forgotten. There is another form of syncopation in which each note has the value of half a pulse, but commences on either the second quarter of the pulse or on the fourth quarter. There are variants on this description, but in all cases the syncopated note has a less value than a pulse.

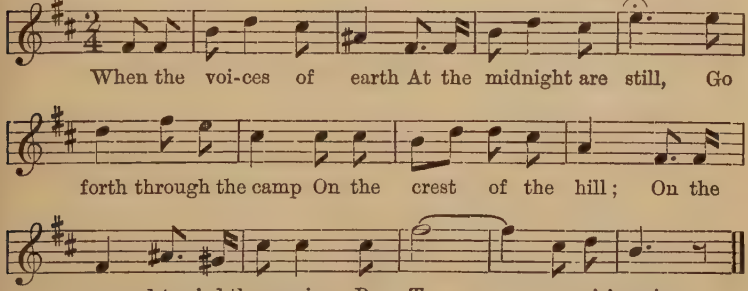
Ex. **572.** ♩ = 112. "Fifty Voice Exercises" (CONCONE).



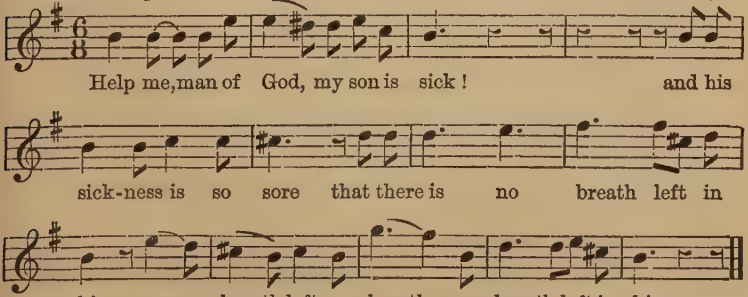
Ex. **573.** ♩ = 92. *Messiah* (HANDEL).



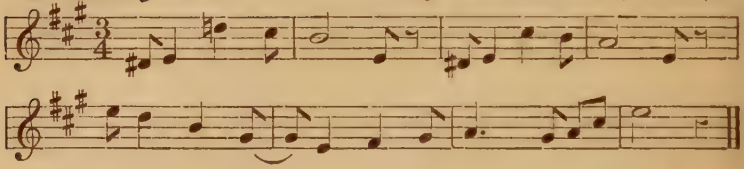
Ex. **574.** ♩ = 56. *Caractacus* (ELGAR).


When the voi-ces of earth At the midnight are still, Go
forth through the camp On the crest of the hill; On the
mound tow'rd the sunrise, By Ta - - ra-nis' spring.

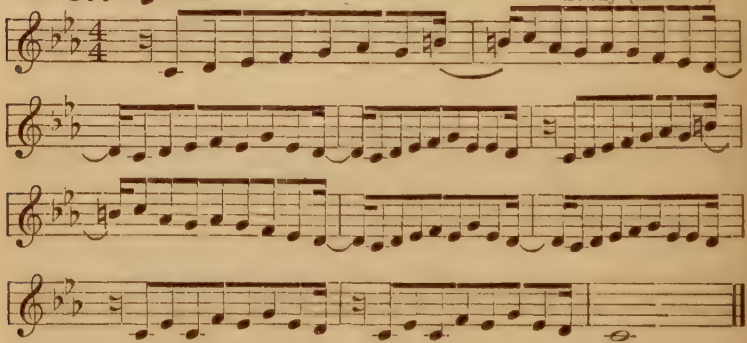
Ex. **575.** ♩. = 66. *Elijah* (MENDELSSOHN).


Help me, man of God, my son is sick! and his
sick-ness is so sore that there is no breath left in
him, no breath left, no breath, no breath left in him.

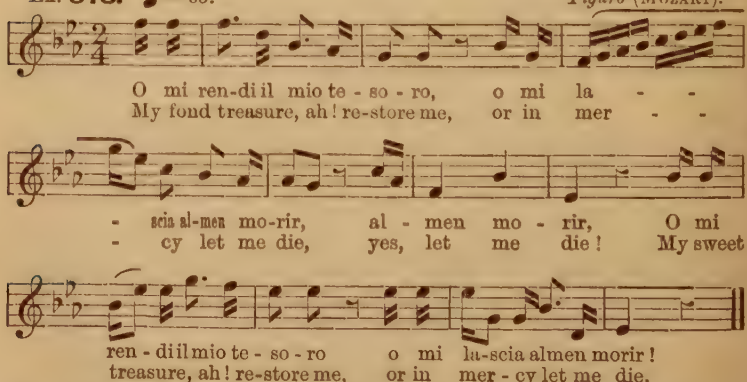
Ex. **576.** ♩ = 104. "Fifty Voice Exercises" (Concone).



Ex. **577.** ♩ = 84. Study (Bertini).



Ex. **578.** ♩ = 63. *Figaro* (Mozart).


O mi ren-di il mio te - so - ro, o mi la - -
My fond treasure, ah! re-store me, or in mer - -
- scia al-men mo-rir, al - men mo - rir, O mi
- cy let me die, yes, let me die! My sweet
ren - di il mio te - so - ro o mi la-scia almen morir!
treasure, ah! re-store me, or in mer - cy let me die.

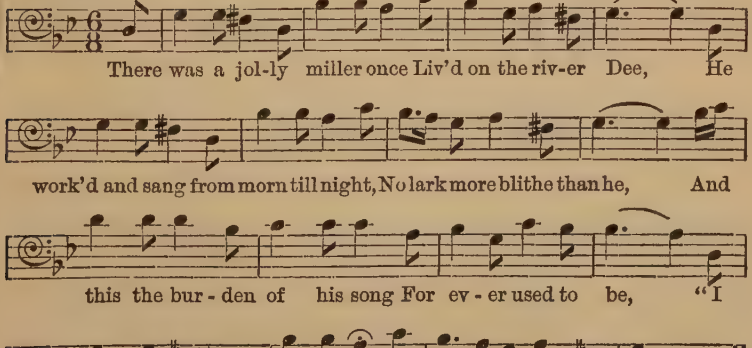
The student may now translate the exercises up to the middle of page 90 into the staff notation.

Sixths of Pulses; the Demisemiquaver.—It was shown on page 305 that in $\frac{6}{8}$ time, when treated as "compound duple time," each quaver has the value of $\frac{1}{2}$rd of a pulse. By dividing any quaver

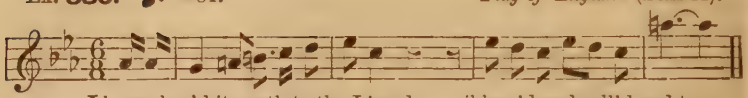
into semiquavers we obtain "sixths of pulses." A beat (pulse), then, may consist of six semiquavers. Such a division is rare, and when it occurs the student must very carefully measure the longer notes by comparison with the semiquavers. If this is not done the longer notes are almost sure to be curtailed. The most frequent case of the employment of 6ths of pulses is shown in the following formula—

Here we have a long note followed by one 5th its value, the final note being midway in value between these two. The student's first care must be to learn to identify this succession of notes, and for this purpose the employment of the dotted bar will be of service. To maintain the relative values of the three notes in performance is a severe task which will require the utmost attention on the part of the student. Even then, he will be surprised and mortified to find how frequently he lengthens the first note and shortens the third, the result being as follows On the other hand, when the formula just given appears in a piece of music, there is always danger lest the crotchet be made too short. More rarely we find the succession By doubling the value of each note in the above formulæ we obtain the corresponding combinations which occur in $\frac{6}{4}$ time, and by halving each note we can, in the same way, show $\frac{6}{16}$ time. The note which is a 6th of a pulse in $\frac{6}{16}$ time is a demisemiquaver, written thus, or , its rest is written thus,

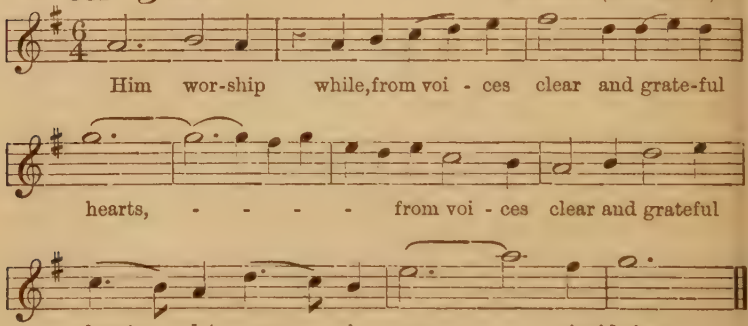
Ex. **579.** ♩. = 96. "Miller of the Dee" (Old English Ditty).


There was a jol-ly miller once Liv'd on the riv-er Dee, He
work'd and sang from morn till night, No lark more blithe than he, And
this the bur - den of his song For ev - er used to be, "I
care for no-bo-dy, no, not I, If no-bo-dy cares for me."

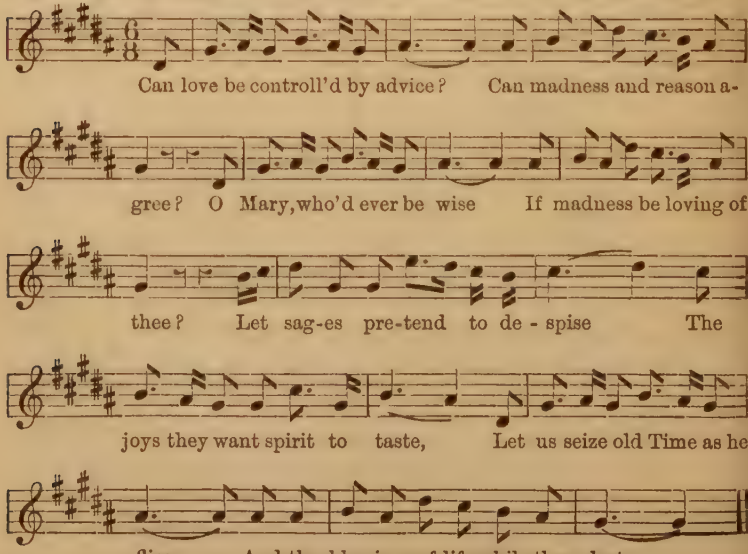
Ex. **580.** ♩. = 84. *Flag of England* (BRIDGE).



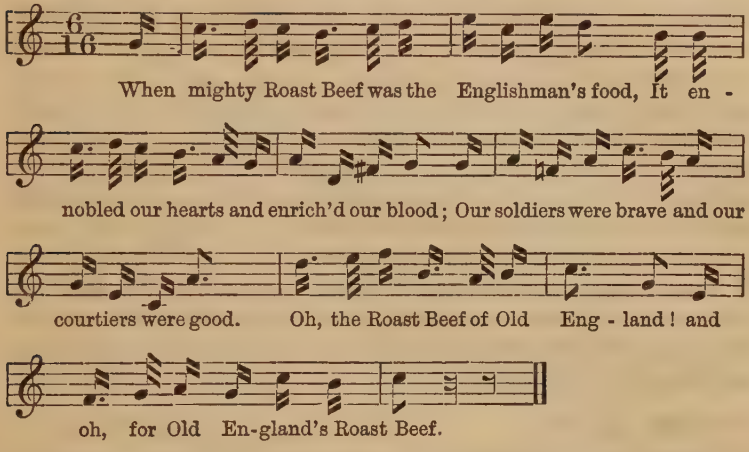
Ex. **581.** 𝅗𝅥. = 56. *Bethlehem* (MACKENZIE).


Him wor-ship while, from voi - ces clear and grate-ful
hearts, - - - - from voi - ces clear and grateful
hearts let song im - pas - - sion'd rise.

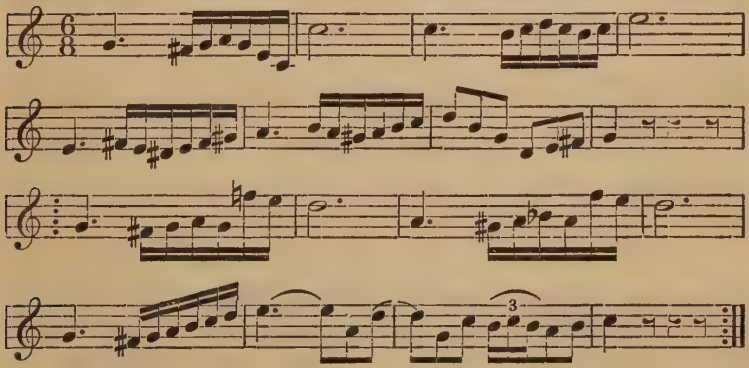
Ex. **582.** ♩. = 50. "Can love be controlled" (Old English Ditty).


Can love be controll'd by advice? Can madness and reason a-
gree? O Mary, who'd ever be wise If madness be loving of
thee? Let sag-es pre-tend to de - spise The
joys they want spirit to taste, Let us seize old Time as he
flies, And the blessings of life while they last.

Ex. **583.** ♪ = 84. "The Roast Beef of Old England" (LEVERIDGE).


When mighty Roast Beef was the Englishman's food, It en -
nobled our hearts and enrich'd our blood; Our soldiers were brave and our
courtiers were good. Oh, the Roast Beef of Old Eng - land! and
oh, for Old En-gland's Roast Beef.

Ex. **584.** ♩. = 80. "Fifty Voice Exercises" (CONCONE).

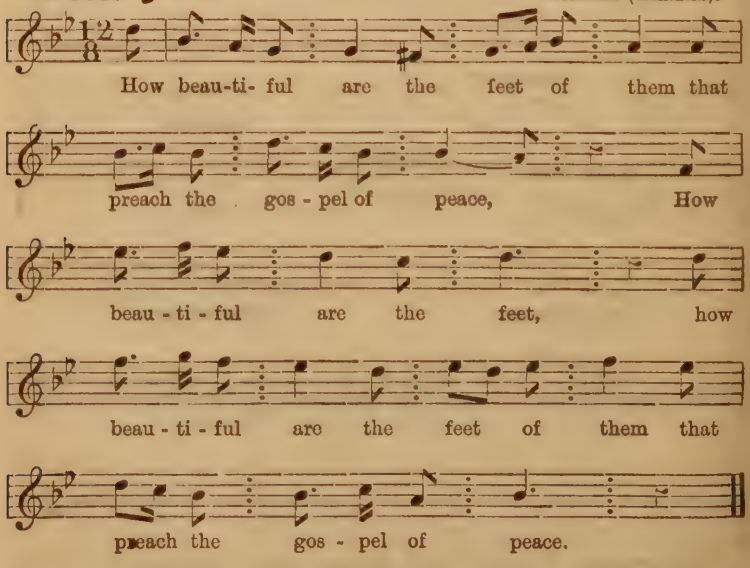


The student should now translate the exercises to the bottom of page 93, at one time employing the time-signature $\frac{6}{8}$, at another $\frac{6}{4}$ or $\frac{6}{16}$.

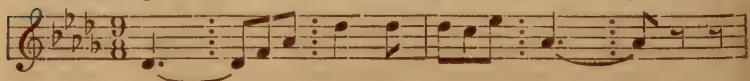
Compound Triple and Quadruple Time.—By adding one beat to $\frac{6}{8}$ time we obtain $\frac{9}{8}$ time, and by adding another beat we obtain $\frac{12}{8}$ time. There is absolutely no difference in the constitution of these different measures, except, of course, their length. By means of dotted bars the student must demonstrate the fact that any measure

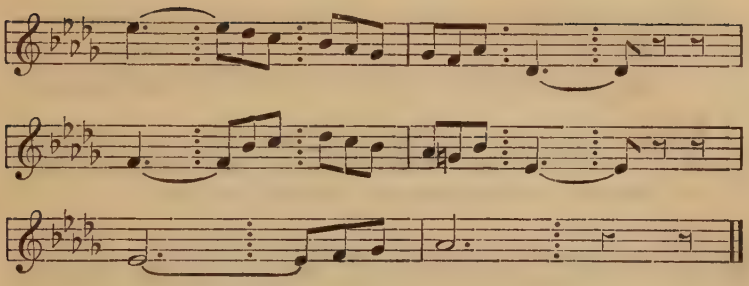
in $\frac{6}{8}$ time can be separated into two portions, each of which is indistinguishable from a measure of $\frac{3}{8}$ time. It is for this reason that some of the older theorists called $\frac{9}{8}$ time "compound triple" time, as being compounded of two measures of $\frac{3}{8}$ time. In the case of slow $\frac{6}{8}$ time this view is tenable, but not when we have two beats to the measure. If dotted bars are of service in studying $\frac{6}{8}$ time, they are still more useful in the longer measures represented by $\frac{9}{8}$ and $\frac{12}{8}$ time. They are inserted in some of the examples which follow, and hence will serve to guide the student in his own work. He must, in fact, bear in mind that unless he gains the power to see the divisions of $\frac{9}{8}$ and $\frac{12}{8}$ time instantly his reading will be most uncertain. By doubling every note in $\frac{9}{8}$ time we obtain $\frac{9}{4}$, and by halving every note we obtain $\frac{9}{16}$. The same remark applies to $\frac{12}{4}$ and $\frac{12}{16}$. These signatures are very rare in vocal music.

Ex. **585.** ♩. = 50. *Messiah* (HANDEL).

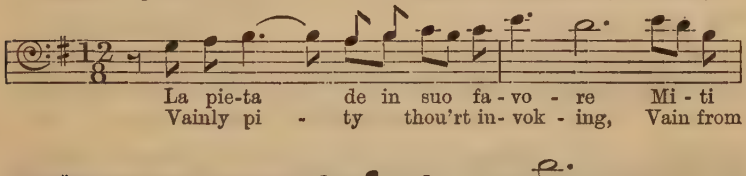

How beau-ti- ful are the feet of them that
preach the gos - pel of peace, How
beau - ti - ful are the feet, how
beau - ti - ful are the feet of them that
preach the gos - pel of peace.

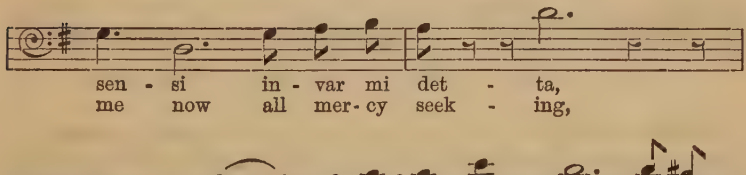
Ex. **586.** ♩. = 84. "Fifty Voice Exercises" (CONCONE).

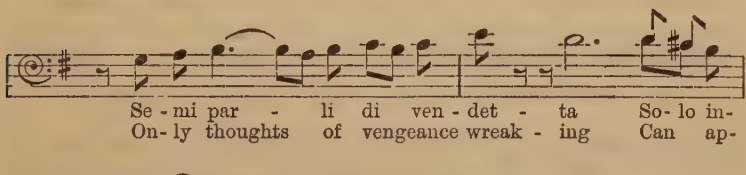


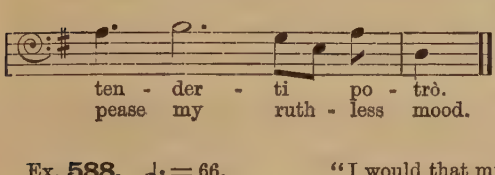


Ex. **587.** ♩. = 96. *Lucia di Lammermoor* (DONIZETTI).

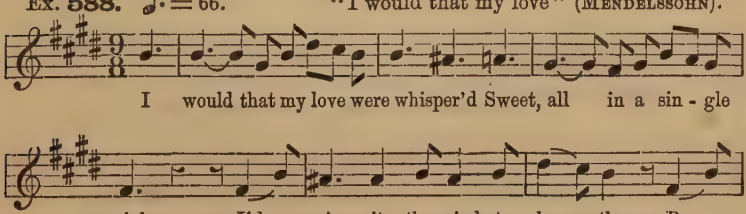


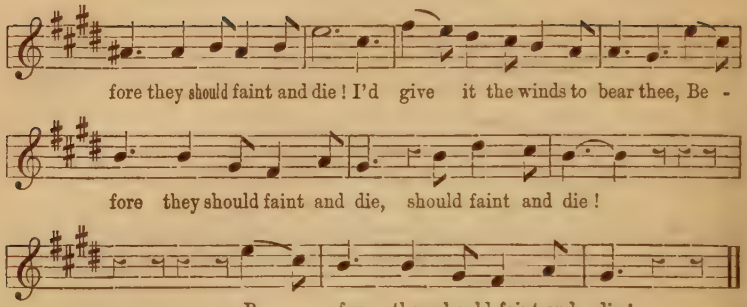




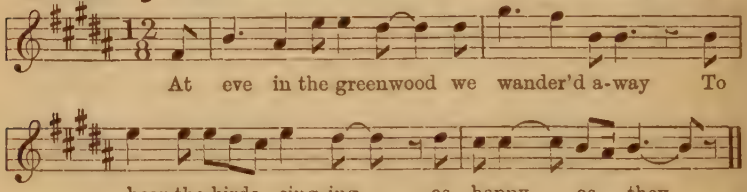


Ex. **588.** ♩. = 66. "I would that my love" (MENDELSSOHN).

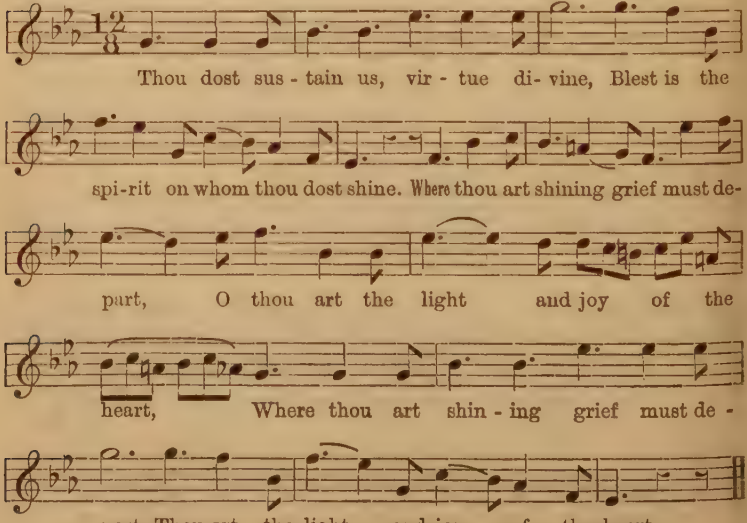



fore they should faint and die ! I'd give it the winds to bear thee, Be -
fore they should faint and die, should faint and die !
Be - fore they should faint and die !

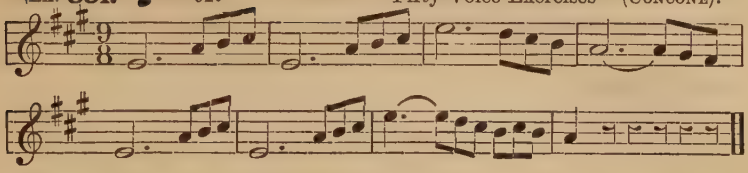
Ex. **589.** ♩. = 80. *Caractacus* (ELGAR).



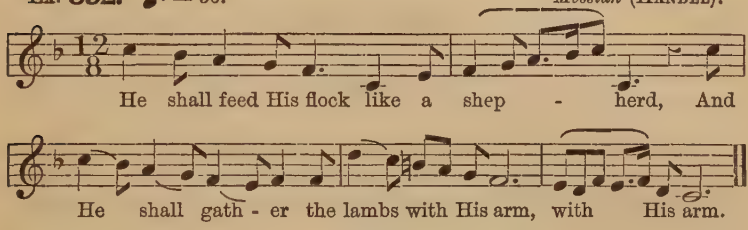
Ex. **590.** ♩. = 84. "La Carità" (ROSSINI).


Thou dost sus - tain us, vir - tue di- vine, Blest is the
spi-rit on whom thou dost shine. Where thou art shining grief must de-
part, O thou art the light and joy of the
heart, Where thou art shin - ing grief must de -
part, Thou art the light and joy of the heart.

Ex. **591.** ♩. = 92. "Fifty Voice Exercises" (Concone).



Ex. **592.** ♩. = 50. *Messiah* (Handel).



The student should now translate the exercises to the end of the Fifth Step into the staff notation.

Time-table.—The following diagram shows the various kinds of time, and the connection between them:—

	Simple Time.		Compound Time.	
Duple.	Two minims	$\frac{2}{2}$	Two dotted minims	$\frac{6}{4}$
	Two crotchets	$\frac{2}{4}$	Two dotted crotchets.....	$\frac{6}{8}$
	Two quavers.....	$\frac{2}{8}$	Two dotted quavers	$\frac{6}{16}$
Triple.	Three minims	$\frac{3}{2}$	Three dotted minims.....	$\frac{9}{4}$
	Three crotchets	$\frac{3}{4}$	Three dotted crotchets	$\frac{9}{8}$
	Three quavers	$\frac{3}{8}$	Three dotted quavers	$\frac{9}{16}$
Quadruple.	Four minims	$\frac{4}{2}$	Four dotted minims	$\frac{12}{4}$
	Four crotchets	$\frac{4}{4}$	Four dotted crotchets	$\frac{12}{8}$
	Four quavers	$\frac{4}{8}$	Four dotted quavers	$\frac{12}{16}$

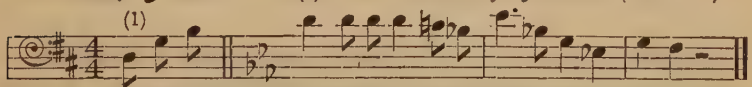
If the student has made persistent efforts to gain facility in his work, he will find that very little vocal music is now beyond his reach, whether in the shape of songs, hymn-tunes, glees, anthems, or other sacred choruses.

SIXTH STEP.

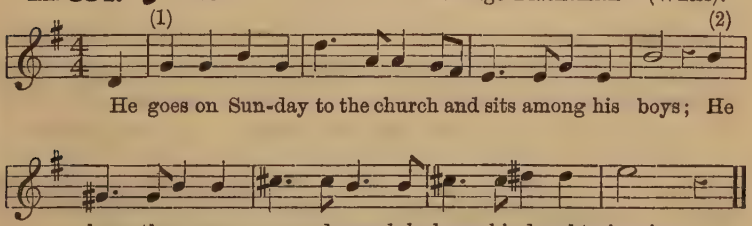
Natural and Extraneous Modulations.—The transitions and modulations which we have studied are, by many theorists, included under the general term "natural modulation." From any major key we have passed to its relative minor, or from the minor to its relative major, to the "first sharp" major and minor and to the "first flat" major and minor. The first sharp and first flat keys are said to be "relative" keys to the central key. If we pass from any key to one whose signature differs from the original key by two or more sharps or flats, this is sometimes termed "extraneous modulation," the term modulation, in this connection, including that which we frequently speak of as "transition of two" or more removes. Very rarely when such a transition occurs, the fact is notified to the singer by a change of signature. But, as a rule, he encounters a perfect maze of accidentals to which, at first sight, there appears to be no clue. Although some of these puzzles require a great deal of ingenuity and resource for their solution, there are a great many which should not present any great difficulty to the earnest student. The easiest cases, and hence those to which we must at first direct our attention, are those in which the accidentals represent definitely only one new major key. By a rapid glance the student will recognise the sharps or flats making up a new key signature, when the knowledge he gained in the Fourth Step should prove amply sufficient for his needs. It is, of course, assumed that facility in making transitions of two or more removes has been gained, both on the modulator and from such exercises as those on pp. 96 to 108 above. In Ex. 593 the student is saved from any trouble as to the determination of the new key by a change of signature which is provided by the composer. The note

(1) is **d** and its octave at (2) is ^{d}t, a transition of five flat removes. The accidentals which follow are redundant, and consequently misleading. Such unnecessary accidentals are by no means uncommon, and they are frequently puzzling to the student. In Ex. 594 the signature tells us that (1) is **d**. When we approach (2) we observe a number of accidentals, which, together with the F♯ already employed, exactly make up the signature of the key of E. The note (2) will therefore be ^{m}s, and we have a transition of three sharp removes. Ex. 595 commences in C and finishes in A♭, as shown by the four accidental flats B E A D. The note (1) will be ^{f}l$_{1}$, and we have a transition of four flat removes. This is the conclusion at which a singer would arrive. The profound theorist would say that the note (1) is ^{f}m, and that we have a transition of five flat removes. This distinction would not come within the ken of the average singer, and it would be of no practical advantage to him if it did. It is not necessary to go through the remaining exercises in detail, as they present no further difficulties than those displayed in the above brief notes.

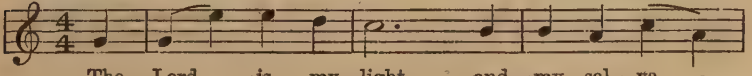
Ex. **593.** ♩ = 72. (1) (2) *Martyr of Antioch* (SULLIVAN).

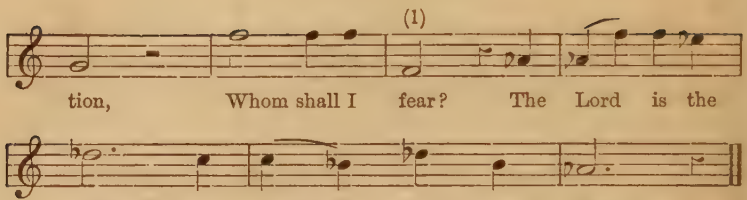


Ex. **594.** ♩ = 108. "Village Blacksmith" (WEISS).

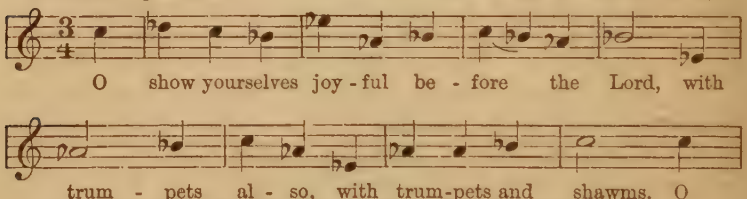


Ex. **595.** ♩ = 120. W. H. CLARKE.

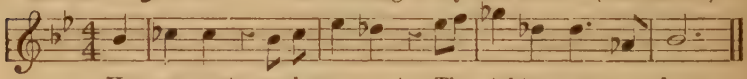




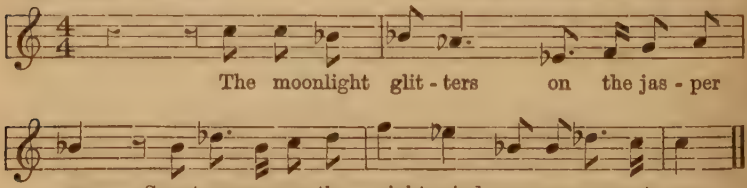
Ex. 596. ♩ = 112. *Cantate Domino* (G. F. Cobb).


O show yourselves joy - ful be - fore the Lord, with
trum - pets al - so, with trum-pets and shawms, O
show your - selves joy - ful be - fore the Lord.

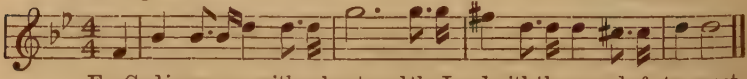
Ex. 597. ♩ = 132. "The beating of my own heart" (Macfarren).



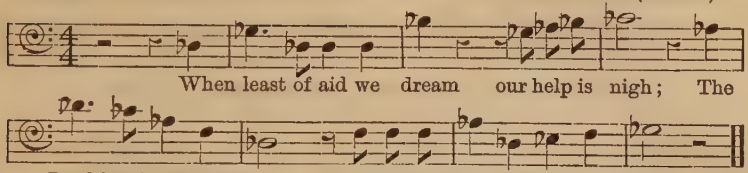
Ex. 598. ♩ = 88. *Bride of Dunkerron* (Smart).



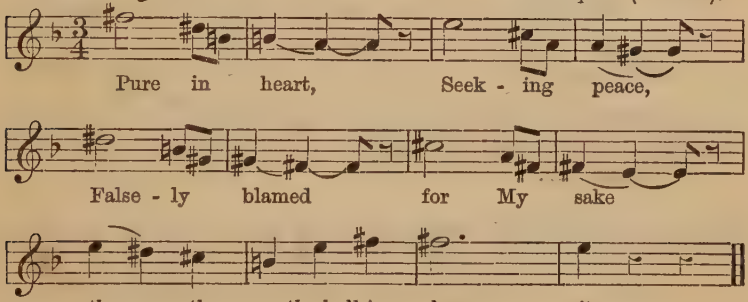
Ex. 599. ♩ = 108. Dudley Buck.



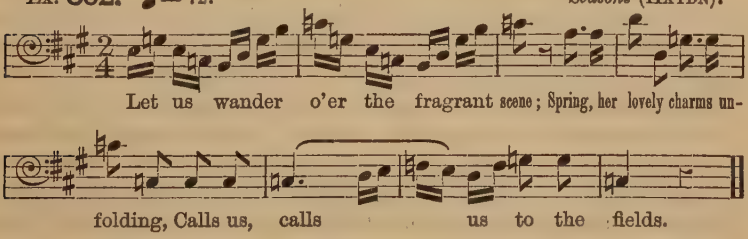
Ex. **600.** ♩ = 112. *Jubilee Cantata* (WEBER).



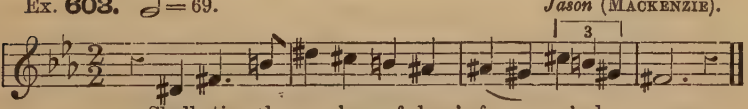
Ex. **601.** ♩ = 92. *Redemption* (GOUNOD).



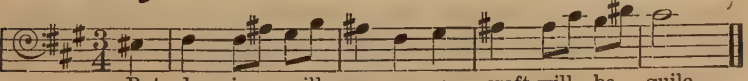
Ex. **602.** ♩ = 72. *Seasons* (HAYDN).



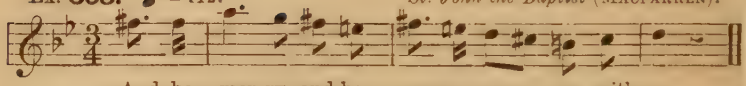
Ex. **603.** 𝅗𝅥 = 69. *Jason* (MACKENZIE).



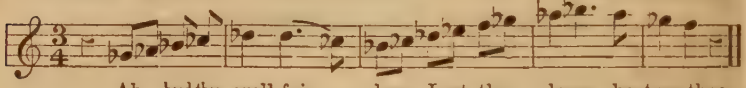
Ex. **604.** ♩ = 120. *Hereward* (PROUT).



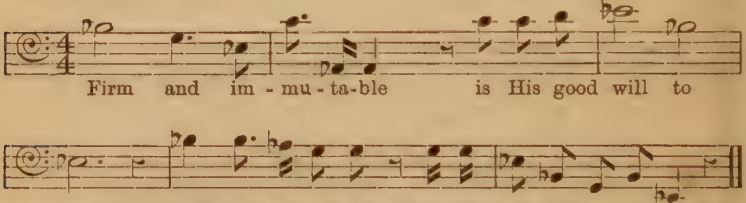
Ex. **605.** ♩ = 112. *St. John the Baptist* (MACFARREN).



Ex. **606.** ♩. = 72. *Faust* (BERLIOZ).

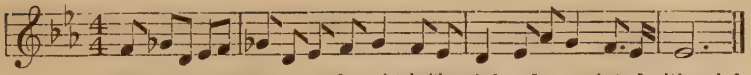


Ex. **607.** ♩ = 76. *Jubilee Cantata* (WEBER).

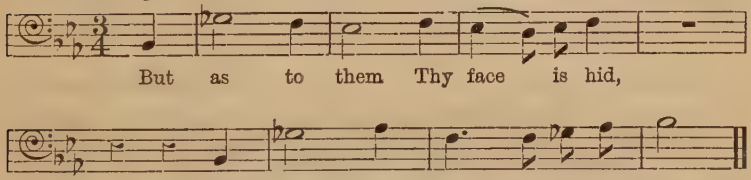


Minor Modulations.—The most frequent modulation of this kind is when we make three flat removes to the "tonic minor." It is important to notice that when the key-signature corresponds with the major key which is being quitted, the note **se** of the new key never requires an accidental. The reason for this is that the **se** in this case has the same pitch as the **t** of the old key. If the key-signature consists of one or more sharps, this note is represented by the final sharp of the signature. If the key-signature consists of one or more flats this note is always a natural and stands a 4th above the final flat of the signature. **Se**, under these circumstances, is never represented by a double sharp. The conditions described above are fulfilled in the first eight of the following exercises, and their solution may be left to the ingenuity of the student. In Ex. 616 the conditions are reversed, for here we have a minor key followed by its tonic major, and consequently a gradual accumulation of accidental sharps. The remaining two exercises show transitions of two removes, with accidental natural, sharp, and double sharp for the representation of **se**. The student should now translate the exercises to page 107 into the staff notation.

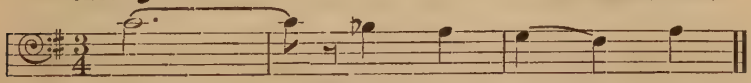
Ex. 608. ♩ = 50. *Messiah* (HANDEL).



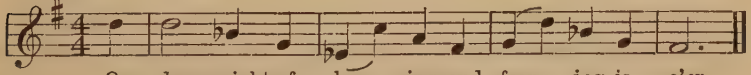
Ex. 609. ♩ = 72. *Creation* (HAYDN).



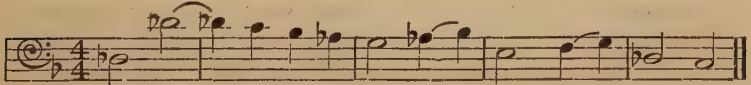
Ex. 610. ♩ = 132. *Caractacus* (ELGAR).



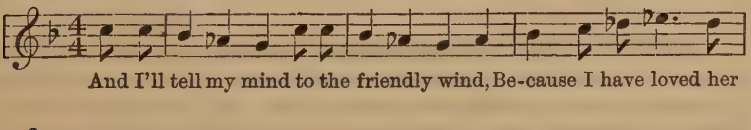
Ex. 611. ♩ = 116. B. F. BAKER.



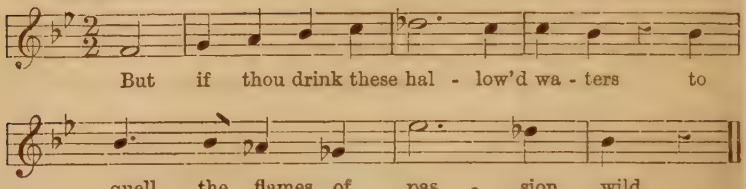
Ex. 612. ♩ = 88. GOUNOD.



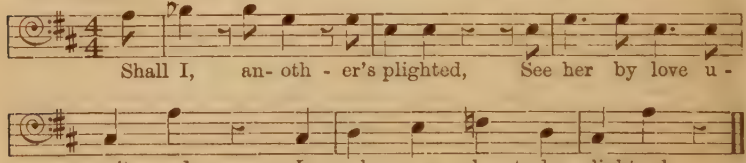
Ex. 613. ♩ = 96. SULLIVAN.



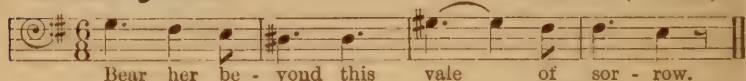
Ex. **614.** ♩ = 54. *Tannhäuser* (WAGNER).



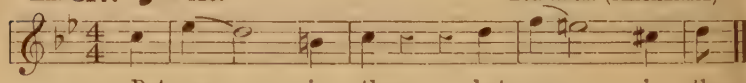
Ex. **615.** ♩ = 132. *Nozze di Figaro* (MOZART).



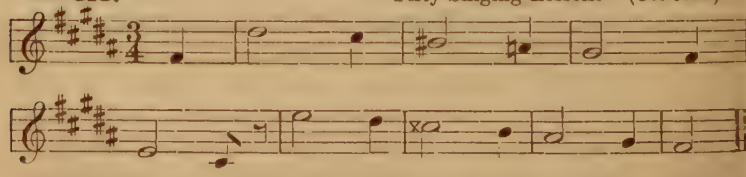
Ex. **616.** ♪ = 112. *Tannhäuser* (WAGNER).



Ex. **617.** ♩ = 116. *Bethlehem* (MACKENZIE).

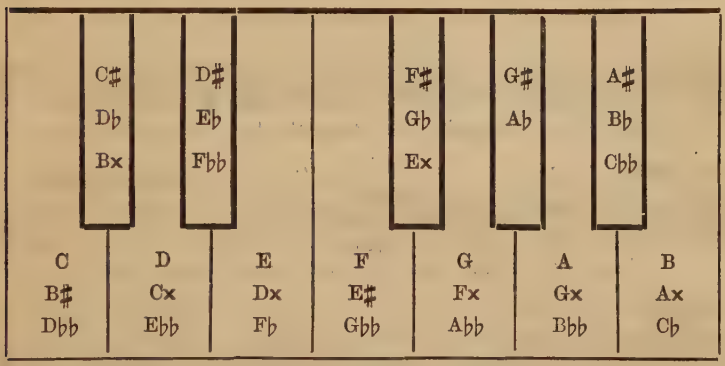


Ex. **618.** "Fifty Singing Lessons" (CONCONE).



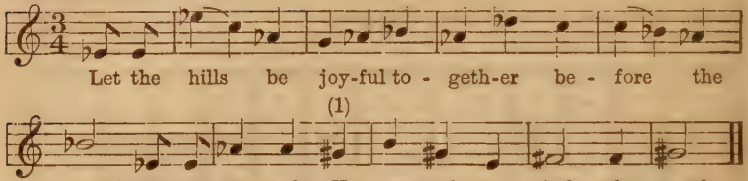
Double Flat. Enharmonic Change.—A note which is already flattened may be lowered another semitone by the employment of a sign termed a double flat, written thus ♭♭. (A double flat may be employed when the note to which it is attached has not been previously flattened, but this is of very rare occurrence.) By the employment of suitable accidentals the pitch of every pianoforte key,

with one exception, may be represented on the stave in three ways. This is shown in the following diagram:—

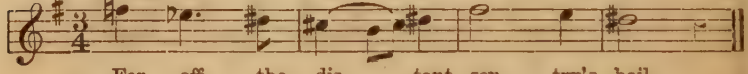


Sometimes it is necessary to change the name of one of the above notes. Such alterations of name whilst the pitch is retained are termed "enharmonic changes." They are very disconcerting to the singer who, unless he is specially vigilant, is almost sure to alter the pitch of the note he is singing in accordance with the apparent change on the staff. Hence, if he should find E♮ followed by D♯ he would be in great danger of allowing his voice to fall a semitone, instead of retaining the pitch. Ex. 619 commences in the key of A flat, but at (1) there is an enharmonic change from A♭ to G♯, and we have now the key of E, a transition of eight removes. In Ex. 620 the first two notes may be regarded either as **r d**, **m r**, **s f**, **l s**, or **t l**, and the D♯ (enharmonically changed from E♭) may be either **m** or **t**. An examination of the other "parts" (vocal and instrumental) would decide which of these suppositions is correct, but, so far as the singer is concerned, the selection of one or other of them is a matter of little or no importance. The five succeeding exercises do not call for any remarks here, but may be left to the ingenuity of the student. Ex. 626 consists of two phrases, of which the second is identical in performance with the first. Why the composer should have considered it necessary to place so great a difficulty as is implied in the notation of the first phrase in the path of the average vocalist we are quite at a loss to imagine. The student should now translate the exercises to page 109 into the staff notation.

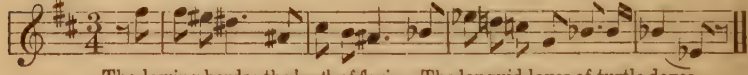
Ex. **619.** ♩ = 88 *Cantate Domino* (Cobb).



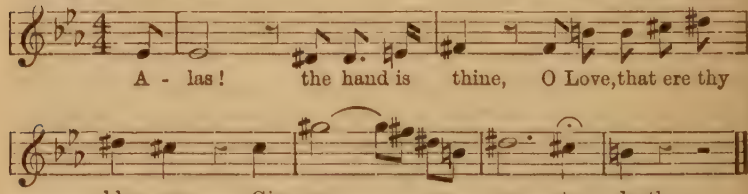
Ex. **620.** ♩ = 132. *Caractacus* (Elgar).



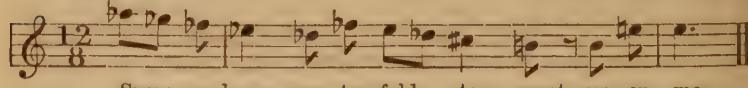
Ex. **621.** ♩ = 100. *Utopia* (Sullivan).



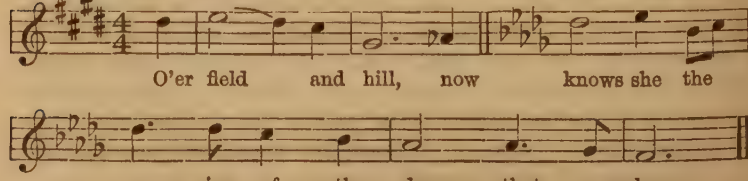
Ex. **622.** ♩ = 69. *Rose Maiden* (Cowen).



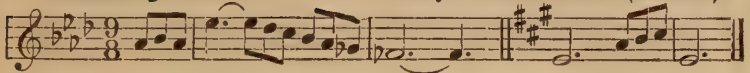
Ex. **623.** ♩. = 88. *Caractacus* (Elgar).



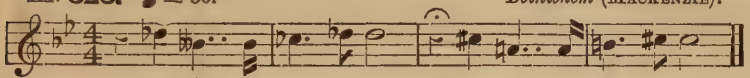
Ex. **624.** ♩ = 66. *Rose Maiden* (Cowen).



Ex. **625.** ♩. = 92. "Fifty Voice Exercises" (Concone).

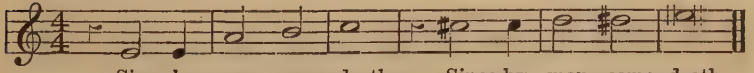


Ex. **626.** ♩ = 66. *Bethlehem* (Mackenzie).

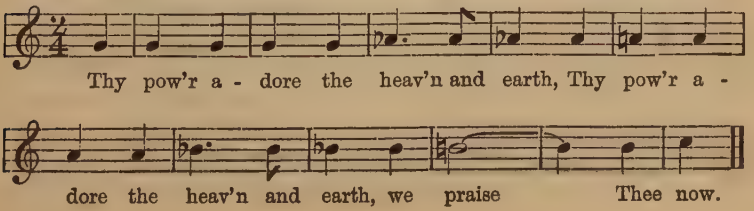


Chromatic Scale.—If we add to the seven notes of the major scale the altered notes **de re fe se** and **ta,** in regular ascending or descending order, we obtain what is known as the "chromatic scale." Other names are sometimes employed instead of those given above, as **ra** for **de, ma** for **re, la** for **se,** and **le** for **ta.** The student is advised to be guided in his selection of names by what he finds in the music he is singing. If the composer writes **doh** followed by **doh♯,** nothing but confusion is gained if the singer substitutes **ray♭** for the latter note. The peculiar appearance of a chromatic scale should first be realised by the student, who will find ample material in the following examples. Sometimes the semitonic ascent or descent is interrupted by the insertion of a larger step. Such cases require the utmost vigilance on the part of the student. Illustrations of this alteration are shown at (1) in the last two of the following examples. The naming of the notes in these chromatic passages will not be found difficult by the student. The student should now translate the exercises to page 116 into the staff notation.

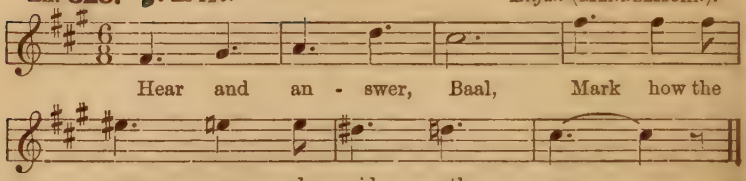
Ex. **627.** ♩ = 60. *Messiah* (Handel).



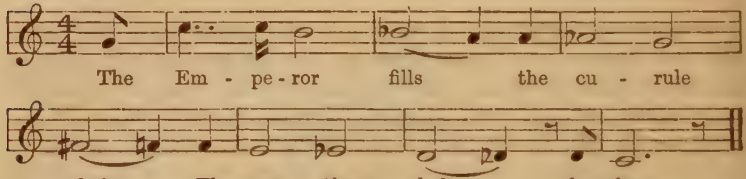
Ex. **628.** ♩ = 104. *Creation* (Haydn).



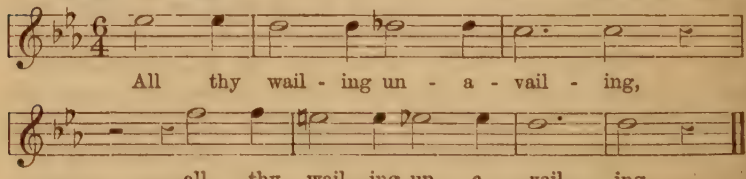
Ex. **629.** ♩. = 126. *Elijah* (MENDELSSOHN).



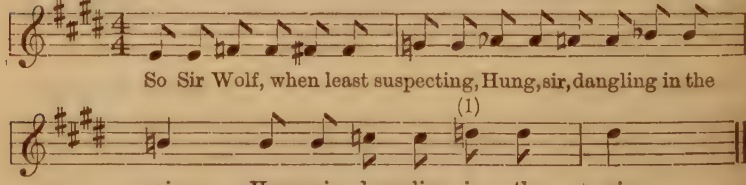
Ex. **630.** ♩ = 50. *Caractacus* (ELGAR).



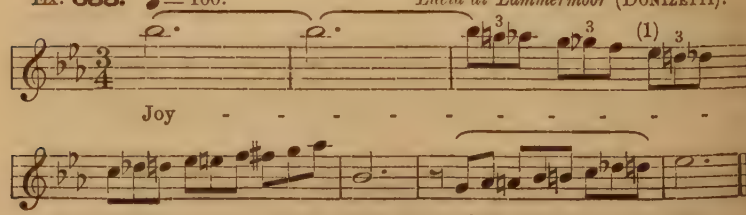
Ex. **631.** ♩. = 76. *Bethlehem* (MACKENZIE).



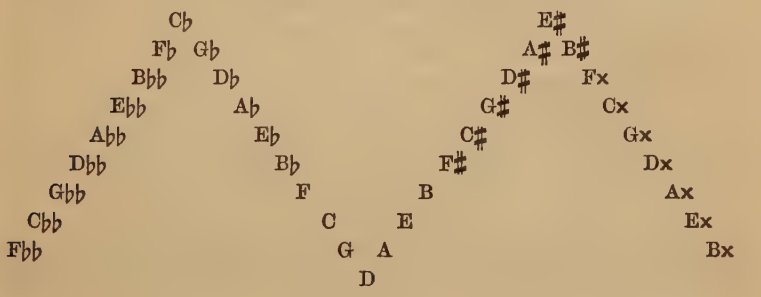
Ex. **632.** ♩ = 152. *Siege of Rochelle* (BALFE).



Ex. **633.** ♩ = 100. *Lucia di Lammermoor* (DONIZETTI).



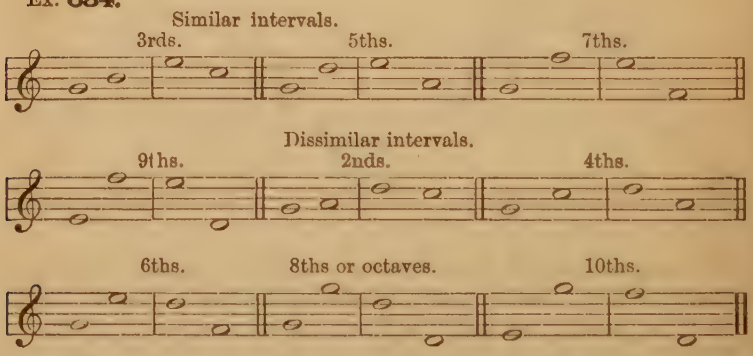
The Sharpest Note.—The series of notes F, C, G, D, A, E, B, with which the student must, by this time, be quite familiar, is formed by making each note a perfect 5th higher, or, what is the same, a perfect 4th lower, than the preceding note. In other words, if any note is called **d** that which succeeds it is **s** or $\mathbf{s}_1$. By extending this series in the same manner we next obtain F♯, C♯, G♯, D♯, A♯, E♯, B♯, and finally the same series of letters with a double-sharp to each. If we call F **soh** then B♭ is **doh**, and, by working backwards in this way, we obtain F♭, C♭, G♭, D♭, A♭, E♭, B♭, and finally the same series of letters with a double-flat to each. The following diagram shows the whole of these notes in regular order:—



The large majority of these notes are used in one piece of music or another, but the extreme notes are rarely, if ever, used, and no other notes can possibly be added to these. If we compare two or more of these notes we call that one which is furthest to the right the "sharpest note," and that which is furthest to the left the "flattest note." Seven successive notes taken from any part of the above series represent the notes of a major scale, but not, of course, in alphabetical order. Counting from left to right, the Sol-fa names of these seven successive notes are **f d s r l m t**. We see, then, that **t** is the "sharpest note" in a major scale and that **f** is the "flattest note." This is in accordance with the statements in the Third Step as to the final sharp and the final flat in key-signatures. Although it is quite possible to form a major scale from the extreme notes of the above series, in practice this is not done, but their enharmonic equivalents are taken instead. For instance, instead of the series C♭♭, G♭♭, D♭♭, A♭♭, E♭♭, B♭♭, F♭ representing the key of G♭♭, we should have B♭, F, C, G, D, A, E representing the key of F.

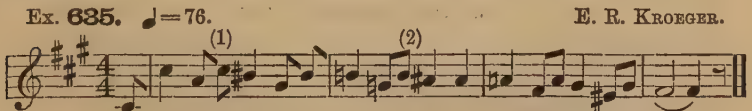
Intervals.—The difference in pitch between any two notes is termed an "interval." The student is referred to the detailed description of intervals on page 117, and we shall add a few supplementary hints which will be of service to the student, especially for sight-reading when the key is by no means clear. Intervals are divided into "similar" and "dissimilar." Similar intervals are those formed of two notes which are both on lines, or both in spaces. Dissimilar intervals are formed of two notes, of which one is on a line and the other in a space. These are shown in the following example. In counting intervals we include the two given notes and all the degrees of the stave included between them. For instance, from G to D is called a 5th because we count the succession of five notes: G, A, B, C, D.

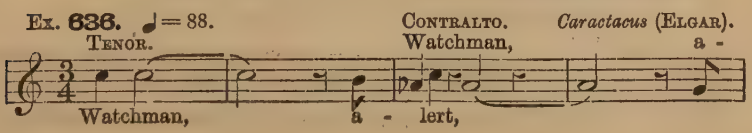
Ex. **634.**

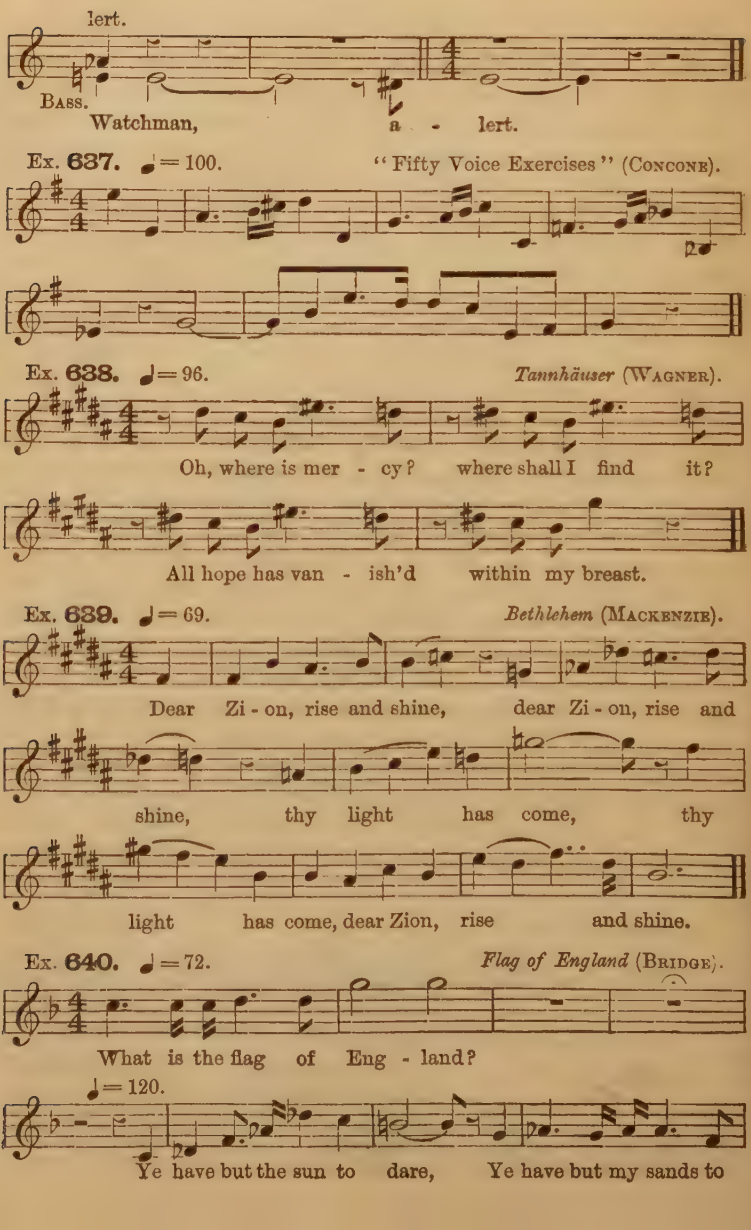


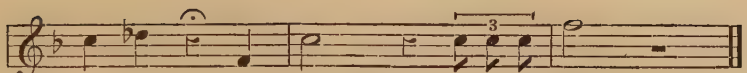
The counting up of the semitones which each interval contains is a very laborious operation, and of no value to the vocalist. The following rules will be found amply sufficient. The major and minor intervals, the diminished and perfect 5th, the perfect and augmented 4th are represented, in every case, by two notes which are within the limit of seven notes in the extended series given in the preceding paragraph. For example, A𝄫 to C𝄫, G to B♭, and F𝄪 to A♯ are minor 3rds, and all within the limits just given. An investigation of the other intervals would give a similar result. With all major intervals, the augmented 4th and the perfect 5th, the upper note is the "sharpest note." With all minor intervals, the perfect 4th and the diminished 5th, the lower note is the "sharpest note." The remaining intervals on page 117, usually styled chromatic intervals, are formed of notes

which are not less than eight nor more than eleven notes apart in the extended series. With the augmented 2nd, 5th, and 6th, the upper note is the sharpest note, and with the diminished 3rd, 4th, and 7th, the lower note is the sharpest note. A student who thoroughly grasps these rules, to which there are no exceptions, need not fear any interval however it may be disguised by eccentricities of notation. The student should adopt a model for each interval, formed of two Sol-fa notes similar to those given on page 117. He can then apply that which is appropriate in cases where there are very rapid changes of key, or when there is scarcely a definable key at all. Ex. 635 illustrates the rule with regard to the sharpest note when major and minor 3rds are employed. The former are found in the first and second complete measure, and the latter in the third measure. It would be possible to sing this exercise by employing the chromatic notes which belong to the key of A. But the result would be most uncertain and unsafe. It is far better to regard the first major 3rd as m d and make the transition ᵐf on (1), repeating the process at the end of the measure. At (2) we should make the change ᵐr, and no further change would be required. Ex. 635 clearly illustrates the position of the sharpest note when major 2nds and 3rds are employed. In Ex. 636 the tenor and bass are an octave higher than in actual performance, but that will not interfere with our investigation of the difficulty which occurs when the bass enters. The singer who attempts to pitch the note E as a diminished 4th from A♭ will probably meet with disaster. It is far better to assume an enharmonic change, either of E♯ to F♭, or of A♭ to G♯, by which the relationship of the two notes is m d—a much simplified task. The remaining examples can be solved by similar changes, enharmonic and otherwise, and they are left to the ingenuity of the student.

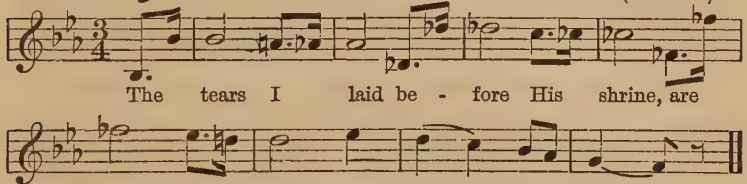




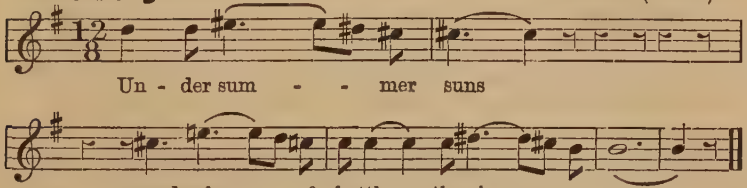

lert.
Bass.
Watchman, a - lert.
Ex. 637. ♩ = 100. "Fifty Voice Exercises" (Concone).
Ex. 638. ♩ = 96. *Tannhäuser* (Wagner).
Oh, where is mer - cy? where shall I find it?
All hope has van - ish'd within my breast.
Ex. 639. ♩ = 69. *Bethlehem* (Mackenzie).
Dear Zi - on, rise and shine, dear Zi - on, rise and
shine, thy light has come, thy
light has come, dear Zion, rise and shine.
Ex. 640. ♩ = 72. *Flag of England* (Bridge).
What is the flag of Eng - land?
♩ = 120.
Ye have but the sun to dare, Ye have but my sands to



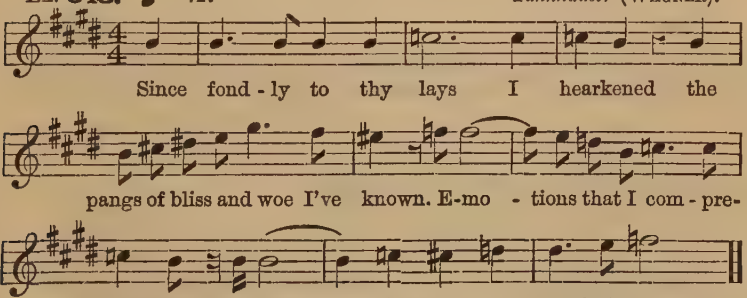
Ex. **641.** ♩ = 50. *Tannhäuser* (WAGNER).



Ex. **642.** ♩. = 92. *Caractacus* (ELGAR).



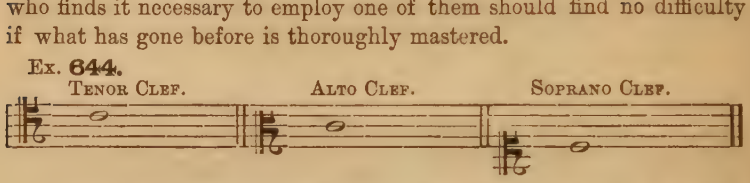
Ex. **643.** ♩ = 72. *Tannhäuser* (WAGNER).


Since fond - ly to thy lays I hearkened the
pangs of bliss and woe I've known. E-mo - tions that I com - pre-
hend not, and long - ings nev - er guess'd be-fore.

The C Clef.—This clef, which represents middle C and is formed thus , is rarely used now. When placed on the 4th line of the staff it is called the tenor clef, on the 3rd line the alto clef, and on the first line the soprano clef. These clefs are shown in the following example, each being followed by middle C. No further

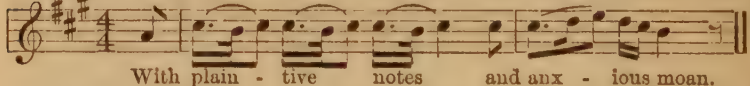
examples of the use of these clefs will be given here. Any student who finds it necessary to employ one of them should find no difficulty if what has gone before is thoroughly mastered.

Ex. **644.**

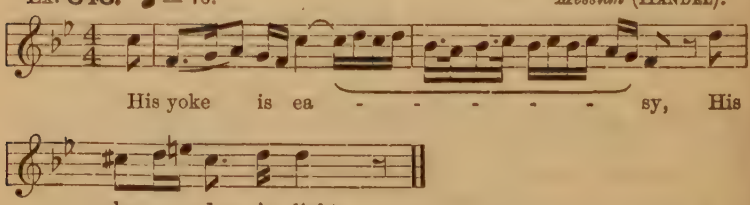


Rare Time-divisions.—We have, so far, seen the demisemiquaver employed as $\frac{1}{4}$th or $\frac{1}{6}$th of a pulse, and in the following examples it appears as $\frac{1}{8}$th and $\frac{1}{12}$th of a pulse. Such minute divisions are more apparent than real. The rate of movement of the pulses is necessarily slow, and we, therefore, unconsciously subdivide the pulses into halves in simple time and thirds in compound time. Anyone who has not gained facility in this kind of subdivision, either by the employment of dotted bars or in any other way, is not at all safe when trying to sing minute subdivisions of the pulse. The following examples sufficiently illustrate what is stated above:—

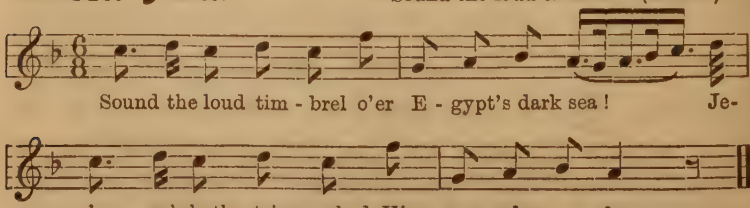
Ex. **645.** ♩ = 60. *Samson* (Handel).



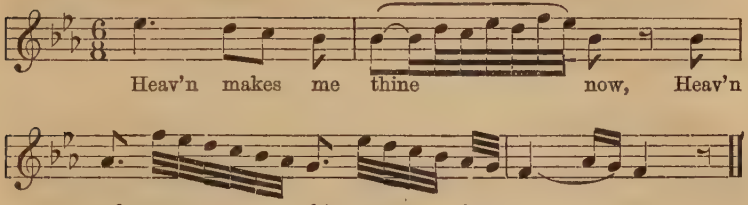
Ex. **646.** ♩ = 76. *Messiah* (Handel).



Ex. **647.** ♩. = 80. "Sound the loud timbrel" (Avison).

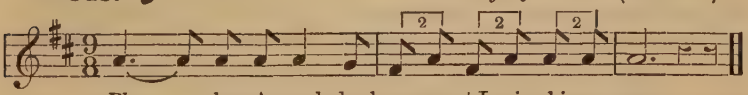


Ex. **648.** ♩. = 54. *Lucia di Lammermoor* (DONIZETTI).

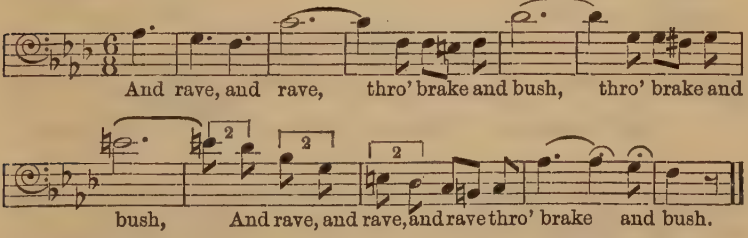


Sometimes, in compound time, a pulse has to be divided into two equal parts. This is effected by writing two notes of the same value with the figure 2 placed between them. This is shown in Exs. 649-50. In Ex. 651 we have two notes of equal length filling up a measure of triple time. Owing to the rate of movement indicated, the last example is exactly similar in treatment to the other two. This can be seen by an inspection of the metronome rates.

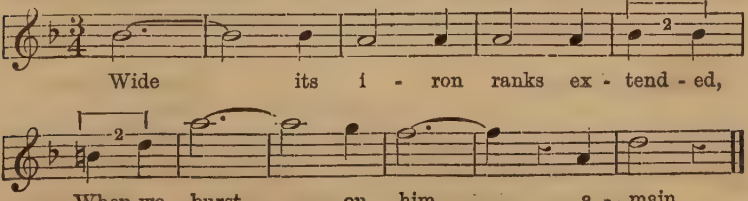
Ex. **649.** ♩. = 80. *Martyr of Antioch* (SULLIVAN).



Ex. **650.** ♩. = 112. *Rose Maiden* (COWEN).

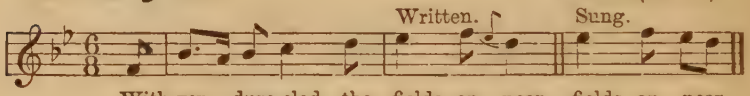


Ex. **651.** ♩. = 120. *Caractacus* (ELGAR).



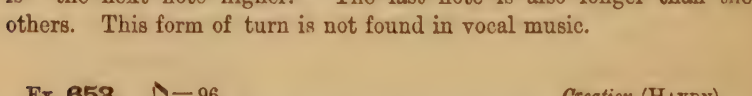
Graces.—A small note, termed an *appoggiatura,* is placed before a larger note, from which it subtracts a part, generally half its value, as shown in the following example:—

Ex. **652.** ♪ = 96. *Creation* (HAYDN).



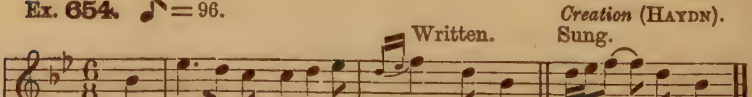
There is another kind of small note, termed an *acciaccatura,* which is made extremely short. It rarely appears in vocal music. A "turn," formed thus ∼, when placed above and to the right of a note, signifies that the given note, the next note higher, the given note, the next note lower, and the given note are sung successively, and when the note is dotted the last of the above notes takes the time of the dot. If the note is undotted, the last four notes should be sung quickly and the first note should be sustained. If the sign is placed over an undotted note, then the turn consists of four notes, of which the first is "the next note higher." The last note is also longer than the others. This form of turn is not found in vocal music.

Ex. **653.** ♪ = 96. *Creation* (HAYDN).



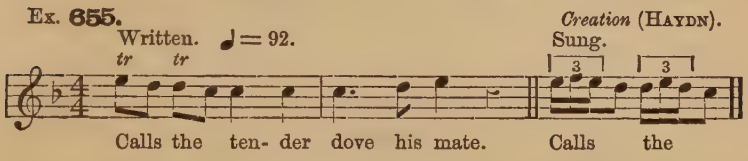
Two small notes ascending by steps are termed a "slide." More rarely they descend by steps. The time of these small notes is subtracted from the principal note to which they are attached. The manner of performance is shown in the following example:—

Ex. **654.** ♪ = 96. *Creation* (HAYDN).



The transient shake, written thus *tr*, is placed over a note, and signifies that the given note, the note above, and the given note again are performed successively. Sometimes this sign w^{e}, termed a *pralltriller*, is employed. Although a difference in the manner of performance of these two signs is insisted on in the text books, in practice they are indistinguishable.

Ex. **655.**



The long continued shake has also the sign *tr*, and it usually ends with a "turn." Its use is confined, chiefly, to professional vocalists, a very small minority of whom display any skill in its performance.

PRONUNCIATION.

GLOSSIC.

In order to express English sounds, spoken or sung, some phonetic method in which each sound may be represented by one definite letter or combination of letters, is absolutely necessary. To accomplish this by means of type to be found in any printing office, and at the same time to enable a child learning this method to go on to read an ordinary book, the late Dr. A. J. Ellis invented Glossic, by which the minutest shades of English, German, French, and Italian dialect may be expressed.

Glossic, although a rapid method of learning to read, has not become general, and the ordinary English reader does not want to know the minutiæ of foreign pronunciation; so after considerable thought, at the request of Mr. Curwen, who wished a notation that would appeal more to the general public, I have ventured to make a few alterations which will not interfere with the study of Dr. Ellis's books, such as "Pronunciation for Singers," which may be considered the standard work on the subject.

The alterations are:—

ah	instead of	**aa**	as	**lah**	for	**laa**
aw	,,	**au**	,,	**law**	,,	**lau**
ay	,,	**ai**	,,	**lay**	,,	**lai**
oh	,,	**oa**	,,	**loh**	,,	**loa** (lō)
r	,,	**r**	,,	**deer**	,,	**deer**
hw	,,	**wh**	,,	**hwen**	,,	**when**
hy	,,	**yh**	,,	**hyoo**	,,	**yhoo** (hew)

ė for unaccented, obscure **e** in open, chapel, anthem, &c.

(*A complete scheme is given in the following pages.*)

SHORT KEY TO GLOSSIC.

Consonants.

Ordinary Spelling.		Glossic.	Ordinary Spelling.		Glossic.	Ordinary Spelling.		Glossic.
p	pea	pee	**f**	fie	fei	**ch**	chest	chest
b	bee	bee	**v**	vie	vei	**j**	jest	jest
t	toe	toh	**th**	thin	thin	**hw** [wh]	whey	hway
d	doe	doh	**dh**	then	dhen	**w**	way	way
k	keep	keep	**s**	seal	seel	**hy** [yh]	hue	hyoo
g	gape	gayp	**z**	zeal	zeel	**y**	you	yoo
h	hay	hay	**sh**	mesh	mesh			
			zh	measure	mezh·*er* / mezh·*oor*			

Consonantal.			Vocal.	Trilled **r'**.		Vocal *r*.	
l	lay	little	lit·l	ray	r'ay	herb	he'*r*·b or hur·b
m	may	rhythm	r'ith·m	merry	mĕr'· ĭ	proper	prop· e*r*
n	nay	open	oh·pn	peering	pee·*r* r'ing	peer	pee·*r*
ng	sing		(or as below)	fiery	fei·*r* r'ĭ	ire	ei· *r*
					or fei·*ur* r'ĭ	our	ow· *r*

Vowels.

Generally Long.					Generally Short.			
	Diacritic marks.*	Glossic.				Diacritic marks.	Glossic.	
1	ē	**ee**		bee	7	ĭ	i	bit
2	ā	**ay**	[ai]	bay	8	ĕ	e	bet
3	ä	**ah**	[aa]	bah	9	ă	a	bat
	—	—			10	ŭ	u	but
4	a̤	**aw**	[au]	paw	11	ŏ	o	pot
5	ō	**oh**	[oa]	pole (pohl)	14		**oa**	[ao]
5	o̤	**oo**		pool	12	o̤	or ŏo uo	pull (puol)

* Used in most dictionaries. When ĭ, ĕ, ŭ conclude a syllable, the diacritic mark ⌣ is generally retained to indicate the "short" vowel sound; if it is to be prolonged·· is added, as in pŭ··*r*, pĕ··u*r*, next page.

13 *r*. After a vowel a very slight trill generally preceded by obscure ŭ.				
7-13	**ee***r*	peer	*i.e.*	pĭ··u*r*
8-13	**ai***r*	pair	*i.e.*	pĕ··u*r*
3-13	**ah***r*	par	*i.e.*	pah·*r*
10-13	**u***r*	purr	*i.e.*	pŭ··*r*
4-13	**aw***r*	lord	*i.e.*	law·*r*d
14-13	**oa***r*	soar	*i.e.*	soa·u*r*
12-13	**oo***r*	poor	*i.e.*	puo·u*r*

Optional Variants.			Obscure.	
15 **a'**	sofa, ask	soh-fa' a'sk	20 **ė**	any unaccented obscure sound approaching e in her as—opėn, angėl, anthėm, French *le, demi*.
16 **ae**	for e in bet French bête	baet· bae·t	21 **ĭ'**	approaching ĭ, rather than ĕ or ŭ, as in— houses city cabbage how·zi'z sĭt·i' kab·i'j
17 **uu**	broader sound for u in but	buut	22 **u'**	obscure ŭ in mention—men·shu'n (*not* men shun)
18 **e'**	instead of ŭ before *r* as— fern fir furnish her fe'rn fe'r fe'rnish he'r for fur fur furnish hur			
19 **o'**	for aw or ŏ before *r*, chiefly short and unaccented— for fortune tormented fo'r fo'rtune to'rmentėd			

Diphthongs.

15-7, 3-7, or 10-7	**ī**	**ei**	in height, high	heit, hei
19-7 or 11-7	(oi)	**oy**	,, boy, join	boy, joyn
15-12, 3-12, or 10-12	(ou)	**ow**	,, cow, round	kow, rownd
7-6 or y-6	**eu** *or*	**yoo**	,, Europe, cue	yoo·rohp, k‿yoo

To assist the eye, two letters may be spaced and joined with a curve ‿ to show that they are pronounced together in the same syllable, as you, pew, spume—yoo, p‿yoo, sp‿yoom: gay, gape—gay,

gay p. Where there is a variation from Ellis's glossic, his letters are added in square brackets.

S may be doubled after a vowel to insist on the hard unvoiced sound, *e.g.*, *ass*, for *as* suggests *az* to most people: so hastate, *hasstayt*.

Accent is shown by an inverted period after a vowel if the vowel is long, as *Au·gust;* but after the consonant if the vowel is short, as *prop·er*.

After First Step.

VOICE-PRODUCTION AND PRONUNCIATION.

When practising the Voice-production exercises, attention should be given not only to obtaining good quality of tone, but also purity of vowel sounds as in the following exercise on the six long vowels, at first with *oo-oh-ah*, and afterwards alternating with *aw*, *ay*, *ee* (as in *cool*, *oh! ah! saw*, *say*, *see*).

KEYS **D**, **C**, **E**. (Later **D♭**, **E♭**, **F**, **B**, **B♭**.)

d	:d	|d	:—	m	:m	|m	:—	s	:s	|s	:—
oo - oh - ah,				oo - oh - ah,				oo - oh - ah,			
oo, oh, ah,				aw, ay, ee,				oo, oh, ah,			

d'	:d'	|d'	:—	s	:s	|s	:—	m	:m	|m	:—	d	:d	|d	:—
oo - oh - ah,				oo - oh - ah,				oo - oh - ah,				oo - oh - ah,			
oo, oh, ah,				aw, ay, ee,				oo, oh, ah,				aw, ay, ee.			

[N.B.—If any voices find the upper octave too high, it may be omitted and the exercise confined to **d m s**.]

After Second Step.

As the beauty of singing depends on the purity and quality of the vowels, the short vowels should early receive attention. It must be clearly understood that the so-called "short" vowels have nothing to do with the so-called "long" vowels of the same name—*e.g.*, *a* in *fat* is not produced in the same way as *a* in *fate; e* in *wed* is not the same as *e* in *we;* and so *i* in *lit*, *lie; o* in *lot*, *lo; u* in *tub*, *tube* are in no way connected either in sound or mechanical, organic production.

There is some resemblance in sound, and a similarity of organic production in the following pairs, the first generally found *long* (that is, held on or prolonged), and the second generally *short* (that

is, quickly uttered) and most frequently followed by a consonant, so that many people have great difficulty in producing the "short" vowels without a final consonant.

"Long" Vowels.				"Short" Vowels.			
Glossic.	Diacritic* signs.	as in		Glossic.	Diacritic signs.	as in	
ee	ē	be	beet	i	ĭ	bit	city
ay	ā	may	mate	e	ĕ	met	bet
ah	ä	fah	father	a	ă	fat	bat
aw	a̤	law	tall	o	ŏ	lot	top
oh	ō	doh	dole	u	ŭ	dun	dull
oo	ö	fool	move	†uo	o̤ or o͝o	full	wolf, good

Note that "long ī" as in *fie*, *height* (Glossic *ei*) and "long ū" in *tune*, *Europe* (Glossic *eu* or *yoo*) are not mentioned, as they are really diphthongs, composed of *two* sounds. (*See* pages **353** and **354**.)

The short vowels may be practised in alphabetical order, thus:—

d :d |d :	m :m |m :	s :s |s :	dˡ :dˡ |dˡ :
at, et, it,	ot, ut, uot(put),	at, et, it,	ot, ut, uot,
ap, ep, ip,	op, up, uop,	ap, ep, ip,	op, up, uop,
ak, ek, ik,	ok, uk, uok(hook),	ak, ek, ik,	ok, uk, uok,

dˡ :dˡ |dˡ :	s :s |s :	m :m |m :	d :d |d :
ad, ed, id,	od, ud, uod(good)	ad, ed, id,	od, ud, uod.
ab, eb, ib,	ob, ub, uob,	ab, eb, ib,	ob, ub, uob.
ag, eg, ig,	og, ug, uog,	ag, eg, ig,	og, ug, uog.

Prolonging the Short Vowels.

A vowel which would be long in speaking must often be made short in singing to suit the music, while the short vowels must generally be held longer than in speaking, but the exact quality

* Used in most dictionaries.

† There is no distinctive vowel for this sound, and so *wo* has been employed.

of the vowel should be retained as far as possible. The following exercise in prolonging the short vowel sound is therefore advisable, not only on **d**, but also on **m s d'** if time permits.

(*a*)	d .	:d .	d	:d	d	:—	d	:—̑	m̑	s̑	d̑'
	at	at	at	at	at		at		..	..	..
	et	et	et	et	et		et		..	..	..
	it	it	it	it	it		it		..	..	..
	ot	ot	ot	ot	ot		ot		..	..	..
	ut	ut	ut	ut	ut		ut		..	..	..
	uot	uot	uot	uot	uot		uot		..	..	..
	ad	ad	ad	ad	ad		ad		..	..	..
	ed	ed	ed	ed	ed		ed		..	..	..
	&c.		&c.								
(*b*)	ăt	ă	ăt	ă	ăt		ă		..	..	..
	ĕt	ĕ	ĕt	ĕ	ĕt		ĕ		..	..	..
	ĭt	ĭ	ĭt	ĭ	ĭt		ĭ		..	..	..
	ŏt	ŏ	ŏt	ŏ	ŏt		ŏ		..	..	..
	ŭt	ŭ	ŭt	ŭ	ŭt		ŭ		..	..	..

ap ep ip op up uop : al el il ol ul uol
ak ek ik ok uk uok : ag eg ig og ug uog

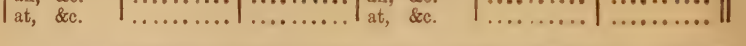
should all be prolonged in the same way at different pitches, and when this can be done easily the consonant may be omitted as in (*b*), care being taken that the vowel remains exactly the same. If (*b*) is found too difficult at this stage, it may be postponed.

Another point requiring attention is the tendency to alter a vowel-sound when going to a higher or lower pitch. Having obtained the correct quality at an easy pitch of the voice, take care to retain it throughout.

KEYS **C**, **D**, **E**. (Later **F**, **G**, **A**♭, &c.)

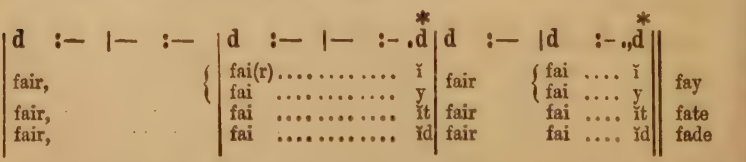
d	:—	m	:s	d'	:—̑	d'	:—	s	:m	d	:—̑
ah	.....	.....	.....	ah	.....	.....	.....
ay	.....	.....	.....	ay	.....	.....	.....
ee	.....	.....	.....	ee	.....	.....	.....
aw	.....	.....	.....	aw	.....	.....	.....
oh	.....	.....	.....	oh	.....	.....	.....
oo	.....	.....	.....	oo	.....	.....	.....
at	.....	.....	.....	ad	.....	.....	.....
et	.....	.....	.....	ed	.....	.....	.....
it	.....	.....	.....	id	.....	.....	.....
ot	.....	.....	.....	od	.....	.....	.....
ut	.....	.....	.....	ud	.....	.....	.....
uot	.....	.....	.....	uod	.....	.....	.....

KEYS **B♭**, **A**, **A♭**, **G**. (**F**, **E**, **E♭** for Contralto and Bass.)



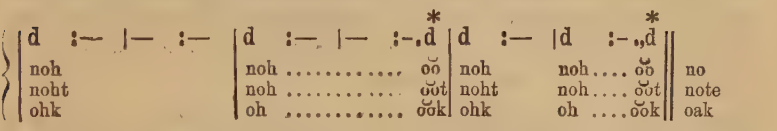
In the previous exercises each vowel sound should be held on without any alteration, the tongue, lips, and lower jaw being kept firmly in one position until the voice stops. Many speakers will find this very difficult with *ay* and *oh*, because in spoken English (pronounced *ing*-glish, not *eng*-glish) *ay* in *day* generally terminates with a brief ɪ (bit) or *ee* (bee), and *oh* in *doh* with a short *oo* (foot). Ellis objects to this final "vanish" or "glide" as Melville Bell calls it, preferring one continuous sound, which is imperative in Italian, French, and German; but Bell and most authorities on elocution recommend the two sounds which really make *ay* and *oh* diphthongs. To my own ear, while the exaggeration of the second vowel or a faulty commencement are most objectionable, the omission of the glide sounds distinctly Scotch, provincial, or foreign.

It is extremely difficult to get a pure *ay* in London and the Australian Colonies, but when long ā is followed by *r*, as in *fair* or *fare*, the sound is almost that required (although a little too open), and is allowed by Ellis in singing. Let the pupil sing *fair*, and immediately after *fay*, *fate*, *fade*, and similar words without changing the vowel, but with no trace of a trilled *r*', and frequently alternating the first word to see that the vowel is the same. When that can be done with certainty a quick, short glide to ɪ (which may here be written *y* as more familiar to the eye) may be substituted for *r*; but it is better to omit this "vanish" than to exaggerate it.



Of course the extra **d** in the music at * does not indicate a separate syllable, but merely expresses roughly the relative lengths of the vowel sounds; and care must be taken not to make *ɪt*, *ɪd* separate syllables, but only a quick glide from the vowel *ai* to the concluding consonant. Pair, pay, paid, pain; bare, bay, bait, base; tare, tay, tape, take may be practised in the same way.

In oh many people begin to sing before the lips are in position, making a sound almost like *ah* to begin with, and the result is a diphthong closely resembling *ow* in *now*. The true *oh* with rounded lips, must be well practised first without any change, and then a very short glide to *oo* may be allowed.

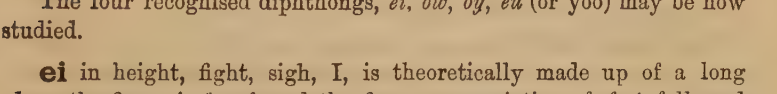


Lo, load, lone; flow, flows, flown; row (*roh*) rogue, roam may also be practised in the same way.

DIPHTHONGS.

The four recognised diphthongs, *ei*, *ow*, *oy*, *eu* (or yoo) may be now studied.

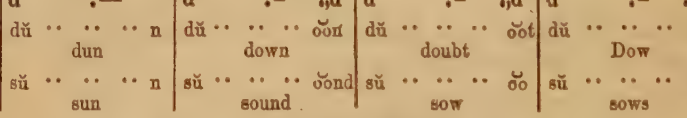
ei in height, fight, sigh, I, is theoretically made up of a long *ah*, or the finer *a'* of *sofa* and the finer pronunciation of *fast*, followed by short *ĭ;* but in districts where the tendency is to sing *oy* (parts of Ireland, London, and Australia) the short *u* of *fun* prolonged for the first sound is preferable.



Note.—Long *ī* or *ei* is pronounced in very many ways, but one of the above is recommended as safest. It is frequently pronounced broader, or with a more open sound when it concludes a syllable, and finer when a consonant follows, as *sigh, sight; fly, flight;* although theoretically there is no difference. Some Irish, Londoners, and Australians are apt to sing *aw·· ··ee;* Scotch, a very broad *ah·· ··ee* when final, and with other districts a short *ŭ* followed by long *ee* before a consonant *fŭ-ee·· ··t* (fight). In the rebound from the vulgar *boy* for *buy*, some Irish, English, and Australian speakers commence with *ĕ* of *fed* or *ai* in *fair*, and sing *fĕ·· ··een, fĕ·· ··eend* (fine, find). I have heard the second syllable of "beware," "be wise"

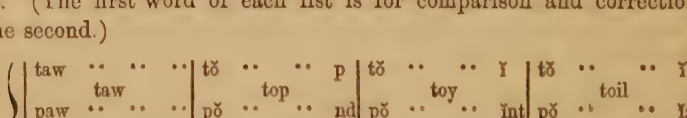
begun with exactly the same vowel, and the short glide at the end was scarcely sufficient to distinguish the words—besides being incorrect.

ow in *now, down, round* begins like *ei* with a fine *ah* (not the Scottish and Provincial AH [Ellis's glossic *ah*] approaching *aw*), but may be usefully practised as *ŭ* of *nut* prolonged, followed by a glide to short *o͝o*, especially in London, Australia, and America, where it is frequently begun with short *ă* or *ĕ*.



Tun, town, tout, tower; pun, pound, pout, power; hut, how, house, hound may be taken in the same way.

oy begins with *o* of *top* prolonged, and glides on to short *ĭ*. Care must be taken not to use long *ō*, and even *aw* should be avoided, although common. Worst of all is a brief *oh* followed by a prolonged *ee*. (The first word of each list is for comparison and correction in the second.)



Eu as in *Europe, union, new, tune* is most simply sung as *yoo*, beginning with a short consonantal *y* (as in *you*) and at once going on to *oo*, but it may be taken as short vowel *ĭ* followed by long *oo*. In some districts when representing *ew*, it is split up into two vowels, the first *ĕ* prolonged, followed by *oo*. "Oh! that I knew" sung *nĕ.. ..oo*, instead of *n_yoo*.

Elsewhere the consonantal *y* is omitted, *new tune* being pronounced *noo toon* instead of *neu teun—i.e., n_yoo t_yoon*, but this is now comparatively rare.

Practise thus:—

oo	yoo (you)	nyoo (new)	nyood (nude)	nyooz (news)
yoo	t_yoo	t_yoon (tune)	t_yoob (tube)	t_yoolip (tulip)
yoo	b_yoo	b_yoo-ti (beauty)	im-b_yoo (imbue)	

CONSONANTS.

As all beauty of tone in singing depends on pure vowels, so all intelligibility depends on clear, crisp consonants. Consonants are generally mere stoppages of voice, and even when singable produce an unpleasant effect. Sing the following phrase to the vowels and consonants given below, and note the difference of effect.

d :m	s :f	m :r	d :—	as in
ah	.....	.....	.....	ah
oo	.....	.....	.....	pool
m	.....	.....	.....	him
n	.....	.....	.....	hen
l	.....	.....	.....	ill
z	.....	.....	.....	ooze
s	.....	.....	.....	us, ass
v	.....	.....	.....	live
f	.....	.....	.....	life
p	.....	.....	.....	up
b	.....	.....	.....	hub

The quality of *m*, *n*, *l* sounds very muffled after *ah*, *oo;* there is an unpleasant buzz in *z* and *v;* while on attempting to sing *s* and *f*, it will be found that *no* musical sound can be produced, for the moment a singing sound is added the letters become *z* and *v*. *P* and *b* cannot be sung at all, as the position of the lips stops all sound until they open with a sudden explosion that is momentary, and cannot be continued as in the previous letters. If the pupil will lightly touch the larynx or voice-box with finger and thumb while singing the above, he will feel a vibration in *ah*, *oo*, and all the vowels, as well as in *m*, *l*, *z*, *v*, but none in *s*, *f*, *p*, while it is merely momentary in *b*. This shows us the broad difference between *voiced* or *murmured* consonants, sometimes called "flat," and *unvoiced, flated, or breath consonants*, sometimes called "sharp."

When the vocal organs—lips, teeth, tongue—are sufficiently apart to modify the quality without stopping the voice that comes from the larynx, the resulting sound is a VOWEL, such as *ah*, *oo*, *i*, &c., and may be continued as long as there is breath.

When the tongue or lips glide rapidly from one vowel position to another, joining the two as it were in one impulse of the voice, the result is a DIPHTHONG, as *ei*, *ow*.

When the organs come so closely together that there is a fricative, buzzing, whistling effect, or a complete stoppage, the result is a

consonant, as *f*, *v*, *w*, *s*, *z*. Compare *w* prolonged and *oo* in *woo*, or *y* in *yet*, *ye* with *ee*. The two sounds are very similar, but *w*, *y* are consonants, the position of lips and tongue being much closer than *oo*, *ee* : *oo-oo* is not *woo*, *ee-et* is not *yet*.

Articulation, meaning the bringing together of the vocal organs and thus forming a joint between the continuous vowels, would be a better word than consonant, which is in general use, but suggests the false idea that consonants cannot be sounded without a vowel: compare *sh*‥‥‥ *for hush*, or *ss*‥‥*st*, or a long drawn-out *hm*‥‥‥, which contain no vowel.

The rule for all singers must be—make your vowels as long and your consonants as short as possible, but let the consonants be clear, crisp, and definite, whether at the beginning or end of words.

Consonants may be classed not only as "voiced" and "breath," but according to the organs of articulation, and the mode or manner of their production. P, B, W, M (pea, bee, wee, me) are formed by the lips; T, D, L, N, F, V (tea, dee, lee, e'en, fee, veal) by the upper teeth on the lower lip; TH (thick) by the tip-tongue near the teeth; S, Z, SH, ZH (seal, zeal, rush, rouge), tip and mid-tongue rather curled near the palate; Y (yet) mid-tongue near the palate, the tip being depressed below the lower teeth; K, G, NG (hack, hag, hang) by the back of the tongue touching the palate; P, T, K, B, D, G (gay) shut or stop the passage. W, WH, F, V, S, SH, &c., have a central narrow passage through which the breath passes.

In L the tip-tongue touches the palate behind the teeth as in T, but allows the breath to slip out on both sides. [N.B.—A faulty L made with the mid or back tongue, and forcing the breath through the nostrils like NG is not uncommon.]

R' should be trilled with the tip of the tongue, roughly before, softly after a vowel; not with the back of the tongue as in parts of Northumberland, East of Scotland, and Germany.

In M, N, NG, the passage is closed as in P, T, K, but the voice is forced through the nostrils and may be continued indefinitely, although that would be bad in singing.

CH (chew) and J (jew) are considered by Bell equivalent to TCH, and DZH, but Ellis holds them to be produced by a different action, and I think most people will notice a difference between "*Hat-show*," and "*Hatch! oh.*" "The *mat she's* making mamma," and "the *matches*-making mamma;" they are therefore included in the following list:—

TABLE OF ENGLISH ARTICULATIONS.

	Back-tongue.					Tip-tongue.			Lips.
SHUT—									
Breath	K kay	—	—	—	—	T tay	—	—	P pay
Voice	G gay	—	—	—	—	D day	—	—	B bay
CENTRAL—									
Breath	—	HY hew (h_yoo)	CH chew (choo)	SH rush	S seal (seel)	—	TH thin	F feel	HW wheel (hweel)
Voice	—	Y you (yoo)	J Jew (joo)	ZH rouge (roozh)	Z zeal (zeel)	—	DH then (dhen)	V veal (veel)	W weal (weel)
SIDE—voice	—	—	—	—	—	L lay	—	—	—
TRILLED—voice	—	—	—	—	—	R' ray	—	—	—
NASAL—voice	NG sung	—	—	—	—	N sun	—	—	M sum
ASPIRATE	H hat								

In singing the "shut" consonants, see that the organs separate smartly after the vowel, but without any vowel sound, as is sometimes recommended—*e.g.*, "That-uh this-uh hand-uh could-uh strike-uh him-uh dead-uh!" [**uh** representing an indefinite sound resembling *u* in *up*.] See also that the consonants which may be prolonged, *m*, *n*, &c., are made nearly as short as the others.

d :—	d :—	d :—	d :—	d :—	d :—
pah	bah	mah	ah..... p	ah..... b	ah..... m
tee	dee	nee	ee ..... t	ee ..... d	ee ..... n
koh	goh	ngoh	oh..... k	oh..... g	oh.....ng

Note that *ng* is one sound, as *hang*, and that no *g* or *k* should follow as *sing-ging*, *nuthingk* (nothing), except another *g* be added as in *fing_ger*, *ling_ger*; nor should *n* be sung instead, as *sing-in* (singing). It does not occur at the commencement of a word in English, but may be practised as above. Although with artificial words on long vowels, the *m*, *n*, *ng* may be obtained short, with the real words

containing short vowels there will be a tendency to shorten the vowel and dwell on the consonants. To overcome this, practise *m*, *n*, *ng* held for various lengths slowly as in the following exercises:—

d :— | d :—	d :— |— :d	d :— |— :-,d	d :-„d | d :-„d
hĭ .... m	hĭ ..... m..	hĭ ..... m	hĭ.... m hĭ.... m
pĕ .... n	pĕ ..... n ..	pĕ ..... n	pĕ.... n pĕ.... n
sŭ .... ng	sŭ ..... ng..	sŭ ..... ng	sŭ....ng sŭ....ng
hĭ .... ll	hĭ ..... ll ..	hĭ ll	hĭ.... ll hĭ.... ll

L also wants special care, as it not only is held on, but many singers put an *uh* or *e'* sound between the vowel and *l; e.g.* —*hĭ_ŭl* (hill), *hee_ŭl* (heal), *hoh_e'l* (hole).

Z, DH, and V final give great difficulty, as in ordinary speech the voice often dies away rapidly, leaving *s*, *th*, and *f* to finish the word; so baize, *bayz* becomes *bayzs;* and in singing, *bayss:* prize, *preiz* becomes *preizs* or *preiss*, having virtually the same sound as *base*, *price*. So "lived" degenerates from *livd*, *livft* to *lift*, and "wreathe" (verb) *reedh*, *reedhth*, to *reeth* = wreath (noun). To overcome this difficulty, the voice consonants z, *zh*, *j*, *v*, *dh*, should be held on for several beats until the voice can be continued as long as the consonant is held, and both stop together: buzz, buss; hiz, hiss; az, ass; eiz, eiss (eyes, ice); boyz, boyce; yooz, yooss (use—verb, noun) looz, looss (lose, loose); roozh, rush; ayj, aych (age, aitch); ej, ech (edge, etch); rij, rich (ridge, rich); liege, leech; hav, hahf (have, half); ŭleiv or a'leiv, leif (alive, life); serve, serf; swaydh, fayth (swathe, faith); breedh, breth (breathe, breath); soodh (soothe), sooth; widh (with), smith.

Note.—DH is used for voice *th* in *this* (*dhis*), but must have no sound of *d*, except another be added, as wid_dh (width). Many speakers say *with*, to rhyme with *smith*, but *widh*, as in *wither*, is better, especially in singing. ZH is used for voiced *sh*, as in *vision* (vizhu'n or vizhẽn), occasion (okayzhẽn), conclusion (konkloozhẽn), pleasure (plezh·oor or plezh·e'r), leisure (lezh·oor, lezh·er, sometimes lee·zher).

If the fingers are placed on the larynx while the singer dwells on W in *w·· ··ee*, *w·· ··et*, the vocal murmur will be felt. If the lips go through the same without vocal murmur the unvoiced form HW is produced, giving a sort of whistling effect when prolonged, as in *wh·· ··eel*, *wh · ··et*. Of course, when the sound is understood, it must not be held on, but made as short as possible. The

singer, however, should be able to produce either *hw* or *w* at will. These two sounds and the next pair only occur at the beginning of a syllable.

In Y of *you* the tongue is nearly in position for *ee*, but closer: *ee*·· ··*ĕt* and *y*·· ··*et* have nearly the same effect. If vocal murmur be stopped, the hissing sound resulting is HY, which of course must be shortened in singing when mastered. The H in these two cases, it will be seen, does not mean the aspirate followed by *w* or *y*, but an unvoiced *w* or *y*. As, however, unvoiced sounds are unpleasant, Ellis allows *hĭ_oo* for *h_yoo*, and a very short *ĭ* may be sung instead of *y* in *yoo*, *h_yoo*; *i.e.*, *ĭ_oo h_ĭoo*.

The letter R gives more trouble than all others, as it is used in two different ways, which are not even mentioned in some works on elocution.

In Scotland *r* is trilled very roughly wherever it occurs; in England it is constantly omitted entirely, and inserted where it is not written; in Ireland it is frequently made with the tip of the tongue turned back or introverted, producing a softer *r* than in Scotland, but used much in the same way before or after a vowel; in the "Northumberland burr" it is produced by a rattling of the back of the tongue.

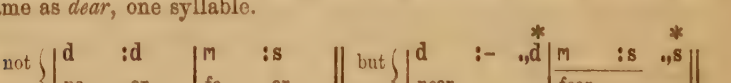
The proper usage in "Received English" is to trill the *r* whenever it comes *before* a vowel, or between two vowels, and to trill it very slightly *after* a vowel; indeed, many good speakers often omit the trill entirely, pronouncing *fah*, *far*; *father*, *farther* exactly the same. Singers are recommended to differentiate the two by always adding a slight trill in *far*, *farther*, &c., but this does not mean the rough stagey *r'* heard from persons imitating foreign singers. *R* must be strongly trilled after a vowel in Italian or German, but such a pronunciation is utterly un-English, being either provincial, foreign, or affected.

Another peculiarity of *r* is that it affects the pronunciation of the previous vowel, making it more open. So *a* in *pat* broadens to *ah* in *part*; *i* in *fit*, *e* in *fen*, and *u* in *fun*, all to the modified *e'* of *fern* (*fe'rn*). Ellis makes them all the same as *u* in *fun*, only that the vowel in *fur* is longer; Bell makes each vowel slightly different, which I think is the custom among educated speakers in Ireland and Scotland. My own feeling is that most English speakers pronounce all three the same, but that the vowel is not quite the *u* of *fun*, but

the glossic *e'*, which is somewhat like, although distinct from, the French *eu* in *veuf* [glossic oe] and the German ö in *können.*

Ellis writes *o* of *not* followed by *r* as *aw*, but, with Bell, I think short *or* (at least when unaccented) a distinct sound which may be written *o'*. Compare "Not for fortune's faults he scorned him," which I would write "not for' for't_yuonz faw·lts hee skaw·rnd him." EE changes to *ĭ*, *oo* to *uo*, *ay* to *ĕ*, *oh* to the Italian "o aperto" written *ao* in glossic, the only place this vowel occurs in English where it is often mistaken for *aw—roar* being pronounced *raw.*

The Scottish and foreign pronunciation keeps the written vowel unaltered, and goes direct to a strong trill: "Received English" modifies the vowel, adds in most cases a short *ŭ* or *e'* sound, and finishes with a very slight trilled *r*. As in all similar vowel combinations, the first should be held nearly to the end of the note, and the *e'r* or *ur* must follow smartly like the crack of a whip. Note that near, fear, &c., are not to be split up into two syllables of equal length. The *a* does not belong to the *r* but to the *e*, and the words would be spelt phonetically *feer*, *neer*, like *deer*, which is exactly the same as *dear*, one syllable.



Long.				Short.			
		Ordinary Glossic.					
fah	far	fahr	*i.e.* fah_*r* or fah_*ur*	pat	part	pah*rt*	
pay	pair	pai*r*	pĕ··_ur	bed	berth	be'*rth*	or burth
beet	beer	bee*r*	bĭ··_ur	bit	birth	be'*rth*	or burth
boat	boar	boa*r*	bao_*ur*	but	burn	be'*rn*	or burn
law	lord	law*rd*	law_*rd* or law_*urd*	sod	sort	so'*rt*	or sawrt
moon	moor	moo*r*	muo_*ur*	should (shuod)	sure	shuo_ur	

Note.—*Ah*, *aw* remain unaltered, and are generally followed directly by the slight trill. A few short vowels do not broaden, *e g.*—

barrel barrow carry marry tarry (to stay) Harry merry bury berry
bă_r'ĕl, bă_r'oh, kă_r'ĭ, mă_r'ĭ, tă_r'ĭ hă_r'ĭ, mĕ_r'ĭ, bĕ_r'ĭ

erring Perry Kerry hurry curry worry occurence
ĕ_r'ing, pĕ_r'ĭ, kĕ_r'ĭ, hŭ_r'ĭ, kŭ_r'ĭ, wŭ_r'ĭ, okŭ_r'ėns

which retain the short vowel unchanged, have no *ŭ* or *er* sound, and are at once followed by a strong trilled *r'*.

When *r* in the above combinations is followed by a syllable beginning with a vowel, it not only has the modifying force, but represents a *strong* trill, being equivalent to *r* **r'** although only one *r* be written, as bar, barring; mare, Mary; bore, boring. Even when the following word begins with a vowel, the *r* should be trilled strongly if the words are united in sense, as, far off (fah*r*r'_off), far, far way (fah*r*, fah*r*r'_away). But an **r'** must NEVER be inserted where it is not written; as, Ah! I know (Ah**r'** ei noh), idea of (eidee·a'**r'** ov), law_**r'**and equity, draw_**r'**ing, saw_**r'**ing, &c.

EXERCISES ON VOCAL R.

Ah*r*:—are, garb, arch, large; charms, starves, barring, sparring; star, starry, tar, tarry.

Ai*r*:—share, sharing, fair, fairy; there, there-at, hair, hairy; bear, bearing, they share it; to pare an apple.

Ee*r*:—ear, cheer, deer, dearest; fear, fearest, hear, hearer; peer, peering, ear-ring, cheery; tear, tearful, fierce, clears; I don't fear it.

Oa*r*:—boar, board, soar, hoard; ore, door, gore, goring; floor, flooring, roar, roarer; more, pour, score, scoring.

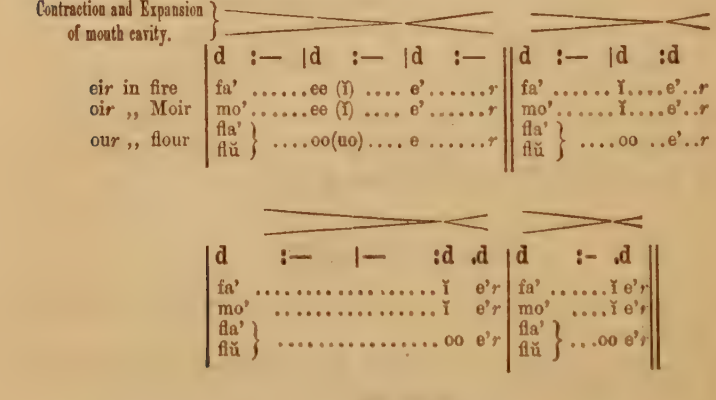
Aw*r*:—orb, torch, scorn, scorch; wharf, horns, north, dwarfs, abhor, abhorring, drawer [draw·*r* as a chest of draw·rz, but draw-*er* one who draws]; not a lord nor' a laur'ėl. Compare aw*r* oa*r*, morn mourn, born borne; horse hoarse, morning mourning; also sauce source, cause coarse.

Oo*r*:—boor boorish, lure (loor or lyoor) cure; moor mooring, poor poorer; sure assuring, endure durable.

E*r* (long and accented):—err burr, blur slur; fir, fur, furry, furniture; birch search, stir stirring; herb (not erb), yearn, verse, cursed; word, world, worm, works; shirk, earl, churl, girl, birth, person, pearl, serves. Unaccented—robber, member, preacher, soldier (sohljer); weather, whether, cedar, friar (see·dė*r*, frei·ė*r*); labour, liquor (lay·bė*r*, lik·ėr); murmur, elixir (il-ik·sė*r*); erring (e'*r*r'ing or ĕr'ing) incurring, slurring, preferring (prĭfe'*r*r'ing).

MURMURED TRIPHTHONGS.

Eir, oir, our, eur, formed by adding a vowel *r* to a diphthong, should be split up and practised thus. Note how the cavity in the mouth decreases and again enlarges, tending to make two syllables, which must be avoided—not fei-ur, flow-ur. Distinguish hire, high-er (two syllables), flour, flow-er.



Examples.

Eir:—byre, dire, hire, lyre; tire, tired, shire, shires; wires, choir (kweir); hirer, direr, tiring, inspiring. Distinguish two syllables in buy-er, dy-er, high-er, li-ar, shy-er.

Oir scarcely occurs in English (although often in Ireland for *eir*) as when written it generally stands for a French word, and is pronounced *wawr; memoir*, mem·wawr; *devoirs*, dev·wawrz; *reservoir*, rezĕrvwawr.

Our:—our, hours (ourz), hourly, power; flower, flowery, shower, showering. Flower, power, have sometimes to be sung as one syllable, but do not reverse this, and sing flour as two syllables.

Eur in *pure* is easier than the preceding triphthongs if *eu*, that is *yoo*, and *oor* have been mastered as directed, as it is only *yoo* with vocal *e'r* added. You, your, (yoo, yoor), pew, pure (p_yoo, p_yoor); cue, cure, curing; due, endure, during. Compare moor, Muir; poor, pure. Avoid aw, as p_yaw kul·chaw for pure culture; or two syllables p_yoo-er; picture, rapture, scripture, feature, culture, seizure (see·zhoor).

FOR PRACTICE IN COMBINED CONSONANTS.

Initial.

Black, blear, plot, plough; clay, clip, gloom, glow; flute, flood, sleep, slum; splash, splint, splutter, explore; breach, breath, prove, prawn; crowd, crust, gray, green; draw, drop, track, try; fresh, frugal, shroud, shrank; sprite, sprawl, struggle, stroke; dwarf, dwindle, twine, twelve, thwart, swear, quite, squeeze; smile, small, sneer, snow.

Final.

Rubbed, robs, whips, wept; adopts, depth, depths, reached; arched, judged, dodged, pads; width, breadths, breathed, breathes; wits, wants, eighths (aytths), baths; cuffs, theft, thefts, fifth; halved, shelves, begged, pigs; packed, mocks, acts, sixth; help, gulps, bulb, albs; filch, filched, bulged, elks; milked, sulked, film, helms; fall'n, else, melts, health; healths, hemmed, lamp, lumps; attempt, whims, French, flinched; hind, hands, thousand, thousandths; range, changed, hence, minced; mount, hunts, tenth, mines; winged, think, shrinks, winked; length, hangs, barb, curbs; lord, words, wharf, charge, works; marked, earl, whirls; warm, armed, harms, learn; earned, learnt, thorns, chirp; warped, harps, fierce, fears, worst, earth; births, starve, served, curves; cask, whisks, wasp, whisps; clasped, past, mists, hushed.

MECHANISM OF THE VOWELS.

Vowels are produced by giving certain fixed forms to the cavities between the larynx and the lips. These cavities act as a "resonator" to the tones produced in the larynx, just as the body of the violin acts as a resonator to the tones generated by its strings. By their varying shapes they modify the quality, and tend also to modify the pitch, of the vowels. Not only are some vowels of a much pleasanter quality than others, but some vowels are more easily and clearly produced at a low or a high pitch than others. As any fixed shape of the vocal cavities will produce a new vowel, the number of possible vowels is practically infinite, and the number acknowledged in various languages and dialects, without reckoning individual peculiarities, is very great.

Melville Bell has divided vowels according to nine positions of the tongue, and these are varied by widening or loosening the throat, accompanied by a lowering of the larynx, as may be heard in the "primary" *ee* and "wide" *ɪ; au, ŏ*, &c.; while both of these groups may be modified by a rounding of the lips as in *ah* open, which

becomes nearly *oh* with round lips. There are therefore 36 standard vowels which may all be nasalized like the French *en* in *encore* (glossic ahn'-kohr') but only those required for "Received English" are noted here; the others may be studied with advantage in Ellis's "Pronunciation for Singers," and McBurney's "Pronunciation and Voice Culture."

The following exercises should be carefully sung on one tone, say G, or on the chord like previous exercises, say key C or D, with four words to each measure :—

$$\| \widehat{d} \quad \widehat{m} \quad \widehat{s} \quad \widehat{d^{1}} \quad \widehat{d^{1}} \quad \widehat{s} \quad \widehat{m} \quad \widehat{d} \ \|$$

paying special attention to purity of vowel sound and differentiating those placed together for contrast.

Ah:—as in ah! baa! half, papa*;* harp, calf, aunt, bazaar; father, heart, guard, command; laugh, grass, ask, sha'nt. Lips well open, teeth well separated, tongue almost flat, nearly level with lower teeth. Avoid pouting lips, lowering tongue too far, and producing Scotch and provincial *ah** or *aw*, using prolonged thin *ă* of *bat* (bă··th for bahth): watch tendency to *aw* in low pitch of men's voices. **A'** a finer sound may be used in class, grass, ask, path, &c., where *r* does not follow *a*.

Aw.—As in law, laud, paw, Paul; caw, cause, caught, call; all, talk, broad, brought; or, for, lord, wharf. Lips open but rounded; tongue lower than in *ah*. Avoid *ah* (West) as kahrd for kawrd (cord); avoid movement of lips and tongue when finishing, producing effect of *ah, ur, er;* as aw-ah, aw-er.

ŏ.—As in odd, on, nod, shone; rock, stock, log, song; prop, slot, throb, frost; wash, prompt, stop, yacht (yot). Teeth, tongue, lips as in *aw*, but larynx lower, throat looser. Avoid *aw* in soft, soften (*sofn* or *sofĕn*) often (ofĕn), office, broth, gone (gon), cross, dog.

Compare—awed odd, pawed pod; awn on; yawn yon; sawed sod, pawned pond; taught totter, stalk stock; salt solid, awful office; auricle oracle, gaud god [groat (grawt) has some authorities for *groht*].

Oh.—As in oh! lo! blow, hoe; load, shoal, globe, grove; vogue, loaf, clothes (klohdhz and klohz) stroke; dome, throws, sorrow, zo-ophyte (zoh·oh feit).

Tongue flat as in *ah;* lips more rounded than in *aw;* teeth apart. Practise without the "*oo* vanish" generally heard in speaking, as it is inadmissible in foreign languages, and the omission is allowable in English. Take care to have the lips rounded before voice is turned

on, or *ah-oo* will result, making "no load" sound like *now loud*, as in London and Australia, or the Irish *bould, could* for *bold, cold.* Avoid broad provincial sound approaching *aw*, as *naw* for *no.* Take care of unaccented *oh* in window, yellow, sago, echo; hallow, hero, pillow, meadow: avoiding windŭ, windėr, &c.

Oar.—As in oar, door, fore, score; soar, store, hoarse, floor; tongue, teeth, lips as in *oh*, but larynx lower, being modified by following *r.* Avoid *aw* or *awr* for *oar; law* and *lord* have the same vowel, but *lore* is nearer *oh.*

Compare each group of three carefully: law, lord (law*r*d), lore (loa*r*); awe, or, ore; gnaw, nor, Nore; paw, born, borne; taw, torch, tore; maw, morn, mourn; saw, warn, worn; haw, horse, hoarse.

Distinguish also between dissyllables formed from words in *oh* by adding *er*, which do not alter the *oh*, and those of one syllable in which *r* is part of the syllable and modifies the *oh.* Words in *aw* are added to help the singer to differentiate *oar* and *aw:* mow (moh), mow-er (moh-*er*), more (moa*r*), maw; owe, ow-*er*, ore, awe; blow, blow-er, blore, blaw; flow, flow-er (floh-*er*), floor (floa*r*), flaw; go, go-er, gore, gew-gaw; show, show-er (shoh-*er*), shore, shaw, sure; low, lower, lore, law; row (roh), row-er, roar, raw.

U.—As in but, rub, club, snubbed; brush, judge, muff, flood; son, done, rough, gruff; blood, money, love, thrush.

Tongue nearly flat, but higher than *ah;* teeth apart; no rounding of lips. In Scotland it is apt to be heavy from the tongue being too low (glossic *ua*). Avoid provincial sound approaching *oo*, as *boot* for *but, look* for *luck.*

Compare *aw, oh, ŏ, ŭ:* bought, boat, bot, but; caught, coat, cot, cut; broad, road, rod, rudder; flawed, flowed, flodden, flood; naught, note, not, nut.

Ellis uses the same sound for but, burr; hut, her; but Bell considers them different. Scotchmen who use the broader *ŭ* (glossic *uu*) which is allowable, must use a finer sound, *ŭ* or *e'* for *ur, er.*

Compare up, err; hut, her; under, urn or earn; fun, fern; firs, furze (*both* fe'*r*z or fu*r*z) furniture; cut, cur; blood, blur; hub, herb; tub, disturb; pug, pearl or purl; cub, curb or kerb, sum, surf or serf.

A' may be used in half, chaff, shaft, crafts; ask, rasp, bath, plant, &c., instead of *ah.* It is also a pleasant vowel to use unaccented in idea, sofa, aria, drama, acacia (akay·shia), instead of the more frequent *ŭ.* Tongue, teeth, and lips as for *ŭ*, but loose position.

N.B.—Carefully avoid any trace of trilled r' after a', especially before another vowel, as idea-r'-of.

Oo.—As in coo, who, loo, blue (bloo); flew, true, crew, shoe; fool, cool, whose, lose; you, soup, two, wooed. Back of tongue nearly in position for k; lips rounded, and opening contracted. Avoid raising the *middle* of the tongue, or a peculiar sound (like French feu, du), often heard in Scotland and Australia, will result; also avoid beginning before the lips are in position and making a diphthong like *ee-oo, ee-ue.* See warning under *oh.*

Compare groove grove, coot coat; doom dome, room roam; gloomy gloaming, stool stole; hoop hope, loof loaf.

Eu.—Or *yoo* in you, due, few, cue; view, fume, mute, duke. A diphthong formed by a rapid *y* or ĭ running on to *oo.* Do not dwell on the ĭ, or sing *ĕ* in *dew, few;* do not omit the *y* and sing *noo toon* for *new tune;* do not change *ty, dy,* tune, dew (t_yoon, d_yoo) into *ch, j,* choon, joo. [N.B.—After *l,* long *ū* may be *oo* or *yoo,* flute = floot or fl_yoot; so lute, flute, luminary. After *r, ū* is *oo* only, fruit = froot (not fryoot or freut); so brute, true, cruel, rule, truth, rude, strew, shrew, drew, brew, grew.] After *t, d, n, s, ū* is *yoo;* as dew, new, tune, tulip, Tudor, adieu, neutral; suit = s_yoot (not shoot or soot), supreme (not shoopreem), sue (but issue = isheu or ishoo), tissue (tisheu), statue.

Uo.—As in good, hood, could, should; wood or would, wool, foot, soot, book, hook, cook, shook; look, nook, brook, crook; took, rook; other words spelt with *oo* have long *oo.* Words spelt with *ŭ* are to be pronounced *ŭ* as in but, except the following, which have *uo:* bull, pull, full (and their derivatives), bullet, bulwark, bullion, fuller, fulsome, Fulham, pulpit, pullet; butcher, cushion, cushat, sugar, hussar (huozahr'), huzzay! hurrah! push, bush, put. The game "to *put* the stone" is *ŭ* of putty.

Tongue, teeth, and lips as for *oo,* but larynx lower like the difference between *ee, ĭ; aw, ŏ.* Avoid singing *oo* on the one hand or *ŭ* on the other; *e.g. fo͝ot* or *fŭt* for *fuot* (foot), or *po͝ol* or *pŭl* for *puol* (pull).

Compare *oo, uo, ŭ:* boot, book, buck; booth, bull, bulk; cool, cook, culture; cooed, could, cud; wooed, wood, wonder; fool, full, fulminate; hoop, hood, huddle; lose, look, lucky; pool, pull, putty; poop, push, pup; shoot, shook, shut.

Oor.—*Oo* modified by *r,* becoming *uo_er,* as in boor, boorish; lure, luring; moor, Muir; poor, pure; sure (shoor), surer, assure, assuring. Take care not to say p_yaw, shaw for *pure, sure.*

Ay.—As in pay, paid, ray, rain; ail or ale, aim, flame, game; hay, they, weigh, weight; sway, swathe (swaydh), rage, engage; railed, plagues, grape, gauge. Lips open, teeth apart, middle (not back) of the tongue slightly higher than lower teeth. Practise *ay* without the tapering vanish to *ee* or ĭ, which may be added optionally in English, but *not* in Italian, French, or German. Avoid all approach to *ei* as *lie* for lay, common in London and Australia. The indefinite article *a* is spoken of as "*ay*," but when sung should be *ŭ*, *u'*, *a'* or even *ah:* the definite article "the" is best sung as *dhĭ* (although sometimes pronounced dhu' or dhi' in speech) except before words beginning with short ĭ, when it may be dhee; dhĭ man, dhĭ art, dhĭ eel; dhee inn, dhee image.

E.—As in ebb, web, led, read; breadth, egg, wedge, pledge; dead, threat, health, friend; said, heifer, leopard, jest; crept, avenge, any, many. Tongue, teeth, and lips as in *ay*, but larynx lower. Avoid *ay* for *ĕ*, especially in higher pitches, or when prolonged as bayd, kaypt, mate, ail, for bed, kept, met, ell.

Air.—Ellis considers *ĕ* the same sound as the modified *ay* in *air* or *ere*, fair, there, stair; where, pear, bear or bare, glare. Bell considers them different sounds, and recommends what Ellis calls the broader French *e* in des, belle written *ae* in glossic: either will do.

Note the difference between the dissyllabic lay-er, with unmodified *ay*, and monosyllabic lair, with altered *ay:*—lay, lay-er, lair; pray, pray-er, prayer (prair); bay, obey-er, o bear! way, weigh-er, wear; fay fair, hay hair; may mare, they there; stay stared, pay paired.

Ă.—As in at, fat, pat, tap; sad, mash, flax, fans; hand, hang, hanks (hangks) hanged; plaid, plait, bade, band. Tongue higher than for *ah:* middle more raised than for *ŭ*, but lower than *ĕ*. Foreigners and affected speakers constantly confuse the sounds *ă*, *ĕ*, *ae*, saying *dhet blek ket*, or *dhaet blaek kaet*, for "that black cat." Avoid the other extreme, a broad *short* Scotch *ah**, dhaht, blahk, kaht. **A** is a thin, unpleasant vowel, and the broader *a'* of *sofa*, *around*, may generally be sung instead. Pass, glass, path, grant are heard with *a*, *a'*, or even *ah*. Unaccented *a* is generally pronounced *u'* or *ė*, as in China, idea, against, final, festival, epigram, human, puritan, but *a'* is clearer and better in singing. Compare *ay*, *ĕ*, *ă:* pate, pet, pat; gate, get, gather; cane, ken, can; fail, fell, fallow; staid, steady, stand; shade, shed, shadow; lane, lend, land; lake, leg, lack; late, let, lattice; snake, sneck, snag.

Ee.—As in me, meet (or meat or mete), lea, lean; see, seize, quay, keys; people, grief, green, degrees; week, besieged (biseejd), scheme, eager.

Middle of tongue high, touching the palate on both sides; tip pressed against lower teeth; teeth open but not as widely as for *ay;* larynx as high as possible. Avoid if possible slipping into ĭ, singing *feel* for *fill*, *steel* for *still*—especially at lower pitches. Avoid also beginning with ĭ and gliding on to *ee*, making a diphthong approaching *ay-ee*. Some singers have much difficulty in giving a clear crisp *ee*. *Me* sounds like a sheep's meh··, or almost May.

Ĭ.—As in it, hit, his, tip; if, cliff, gild, lynx; nick, pick, fix, sixth (siksth); drill, shrimp, whist, wish. Tongue, teeth, and lips as for *ee*, but larynx lower. Avoid singing *ee* for prolonged ĭ, especially in higher pitches, *lip*, *sit*, *sin* becoming *leap*, *seat*, *seen*. Especially watch final *y* in happy, city, Trinity, which should be the same sound as ĭ in *sit* (or perhaps a shade more open), but not at all *ee*, as common in Australia. Trin-ah-tee is a common mistake for Trín-ĭt-ĭ. Foreigners are apt to substitute short *ee* for ĭ, and Englishmen to sing long ĭ for *ee*.

Compare *ee*, ĭ: feet fit, seat sit; meal mill, neat knit; weep whip, eat it; deem dim, deep dip; peel pill, sheep ship. Let baby be, a palfry free, with ugly glee; the glassy sea, make worthy thee, a wintry tree; a flashy she, best city tea, cried gruffly flee.

Eer.—*Ee* modified by *r* becoming ĭ··*ĕr*, as in beer. Do not split up *eer* or *ear* into two syllables, *ee-ar* as *fee-ar*, but *fĭ··ĕr*.

Compare see seer, she sheer; tea tear, fee fear (feer), fearing (feer-r'ing), bee, beer, beery; Dee, dear, dearest.

Ei.—Or long ĭ, that is *a'··ĭ*, *ah··ĭ*, or *u'··ĭ*, as in high, height. Avoid the broad *aw··ĭ* approaching *oy*, boy for buy; or the thin *ĕ··ĭ*, *fĕ··ĭn* for *fine;* also cutting the first vowel short and dwelling on the last, as fa'_ee·· or fah_ee·· for *fie*.

Eir.—*ei* followed by *r* as in fire. Fly flight, nigh night; tie tied; my mice; life lives (leivz), cry cried; strive strife, slight stripe; shire tiring, hire hired; wire wiry, fie fire; buy bite, buy-er byre; sigh sight, sigh-er sire; lie like, li-ar lyre; die died, diary dire.

Oy.—That is *ŏ··ĭ* or *o'··i*, as in boy, boil, toy, toil, joy, cloy, joist, cloister; poise, employ, annoy, join; point, destroyed, boisterous, oyster. Avoid *oh* for first sound; also *ei*, as *bile* for *boil*.

Ow.—That is *a'··uo*, *ah··oo*, *u··oo*, as in cow, bow, now, plough; prow, proud, growl, growled; found, hound, mounds, flounce; sprout, brows, owl, howl. Avoid the broad *aw-oo*, and the narrow *ă··oo* or *ĕ··oo*, *kă··oo* or *kĕ··oo* or *kyow* for cow; or Cockney "daown taown."

Our.—That is *ow* followed by *ĕr* in one syllable; bower (bour), cower, flour or flower, tower, lour, sour, shower. [But pour is *pohr*, and tour is *toor*.]

EXERCISES ON THE ARTICULATIONS.

1.—Pay, bay, pee, bee; ape, Abe, weep, web; rope, robe, peep, bib; pipe, bob, pup, pub; may, me, maw, mew; ham, him, home, whom; Fops, fobs, taps, tabs; cups, cubs, wipes, webs; Spey, spoke, spool, spout; smack, smock, smug, smite.

2.—Tea, Dee, Tay, day; toe, doe, too, do; at, ad, hit, hid; hot, hod, nut, mud; Ann, in, on, hen; no, new, nay, knee. Hand, haunt, send, sent; wound (woond), won't (wohnt), wont (wunt), wind; find, fount, gnats, nods; pots, pads, hunts, hounds; ants, hinds, flints, beens; spines, spins, tunes, spoons; stay, stow, sty, stew; stick, stag, stone, stands.

3.—Caw, gall, cue, gew-gaw; coy, cow, kye, guy; key, gear, keek, gig; ache, egg, oak, hogg; hang, sang, ring, sing; bangs, things, wrongs, lungs; sinning, singing, thinning, clinging; longing, gleaming, humming, roaming. Sky, school, scare, score; ask, Esk, task, risk; axe, ox, fix, fox; rags, pegs, pigs, dogs.

4.—Why, Wye, whey, way; what, wot, when, wen; whine, wine, whins, wince; where, ware, while, wile; whither, wither, whim, whip; wharf, whiff, whistle, whimper.

5.—You, hue, youth, Hume; use (yooz), Hughes (h_yooz), woman, human; ear, year, east, yeast, eel, yield, wield, wheeled; ale, Yale, wale, whale; ore, yore, wore, whorl; on, yonder, wander, wharfage, booty, beauty (b_yootĭ), poor, pure; do, due, tomb, tune.

6.—Fie, vie, few, view; foe, vow, feel, veal; off, of (ov), half, halve; wife, wives, loaf, loaves; five, strive, reefs, lĭves; puffs, loves, vivid, votive; aloof, moves, roofs, give.

7.—Thigh, thy (dhei), thaw, though (dhoh); thick, this, theft, then; thieves, these, through, those; breath, breathe (breedh), Seth, seethe; faith, bathes, cloth, clothe; sooth, soothes, wreath, wreathes; mouth, mouths (mowdhz), wealthy, weather; filthy, gather (*gadher* to rhyme with *lather*, not with *father*), thither, bothered.

8.—Ass, as, hiss, his; ice, eyes, ace, haze; peace, pease, loss, laws; Boyce, boys, house, ploughs; use (yooss), use (yooz), case, decays; say, so, see, sow; stay, steep, Scot, scatter; slow, sly, sledge, sleet; scheme, skate, squat, squeeze; smart, smudge, smile, smith; snap, snarl, snooze, snout; speed, spake, spear, spoor; spray, sprat, sprite, spring; splash, splint, splice, splutter; stool, styles, stout, stuff; straight, straw, stretch, stroke: sweet, switch, swoop, swollen.

9.—Ash, wish, mesh, bush (buosh); pushing, pushes, gushing, flushes; sham, sharp, shale, shawl; shed, sheet, shoal, shoe; shrewd, shriek, shroud, shred. Vision, derision, occasion, invasion; pleasure, treasure, leisure, seizure; exposure, azure, corrosion, conclusion.

10.—Etch, edge, catch, cadger; rich, ridge, such, judge; patch, page, leech, liege; hatch, Madge, stitching, pledges; fetching, dredger, reaches, raging; voucher, obliges, touching, trudging; chain, Jane, chew, Jew; choose, Jews, char, jar; choke, joke, chin, gin; chess, Jess, cheese, jeers.

11.—All, eel, holly, heel; ill, ell, ale, isle; hail, howl, Yule, yawl; low, lie, loud, light; lee, lay, lad, lamp; loll, lull, lily, loyal; lilt, milk, false, pelt; waltz, bulb, solve, holes; steeple, ripple, bottle, able; dazzle, puzzle, fiddle, eagle.

12.—Row (roh), road, rye, right; ray, rain, rack, ran; reed, reap, writ, risk; rude, ruin, rob, run; tray, try, street, strain, bray, brew, bright, broil; prate, prattle, prim, prune, great, groin, growl, grunt; draw, drown, drum, drone; cry, crowd, crag, crook; fry, frail, from, frantic. Row (row), our (owr), ride, dire, rat, tar, read, dear; reef, fear, wrist, stir; rail, lair, room, moor, rule, lure, rout (rowt), tower; route (root), tour (toor), fright, tire; rob, borrow, rope, pour; run, turn, real (ree'ĕl), leering; starry, sparrow, stearing, ferry; weary, very, fiery, fury; hurry, stirring, carry, lowering; fairy, stories, forage, forest.

13.—Arm, harm, art, hearts; at, hat, add, had; aunt, haunt, eight, hate; ail, hail, air, hairs; awes, haws, odd, hod; all, haul, order, horrid; alter, halter, empty, hem; enter, hens, elfin, helper; eel, heels, ill, hill; Ides, hides, icy, heights; it, hit, image, him; old, hold, ope, hope; under, hundred, omen, home; ounce, hounds, owl, howl. Who, whom, hoop, hurrah, hotel, hospital, herb, harrow, hoyden, ahoy.

A VOCABULARY OF MUSICAL TERMS.

THE pronunciation added to the following words is an approximate attempt at Italian from Dr. Ellis's *Glossic*, slightly altered. Englishmen will generally substitute ĭ for *ee* unaccented, and *aw* for *ŏ* prolonged. Double consonants should really be doubled, as in the English "boot-tree," "mis-sent," "un-noticed;" *r'* must always be strongly trilled; a raised point (·) indicates an accent on the previous syllable, and if there are two in one word the second is the stronger. The following are some

HINTS ON ITALIAN PRONUNCIATION.

VOWELS.

a = **ah**, as padre (*pah·dray*).
e = **e** in bed or there, as bello (*bel·loh*), or **ay** in day, as teco (*tay·koh*).
i = **ee** in bee, as si (*see*).
o = **ŏ** or **aw**, as Norma (*Nor'·ma*), nobile (*nŏ·beelay*); or **oh** as nobiltà (*noh-beeltah·*).
u = **oo** in fool, as fuga (*foo·gah*).
j at the beginning is = **y** in you, as justo (*yoo·stoh*).
j at the end stands for **ii**, pronounced ee-ee, as studj (*stoo·dee-ee*).

Consonants are generally as in English, but—

c, g always **k, g** (key, go) before **a, o, u**, as caro (*kah·r'oh*), gorgo.
ch, gh always **k, g** before **e, i**, as chi (*kee*), ghetto (*gayt·toh*).
c, cc, g always **ch** (chat), **t-ch, j** before **e, i**, as cecino (*chaychee·noh*), accento (*at-chen·toh*), giga (*jee·gah*).
ci, gi always **ch, j** before **a, o, u**, as ciacco (*chak·koh*), giorno (*jor'·noh*).
sc always **sh** before **e, i**, as scena (*shay·nah*).
sch always **sk** before **e, i**, as scherzo (*sker'·tsoh*).
gl always **ly'** (*i.e. li* in million), serraglio (*sayr'-r'ah·ly'oh*).
gn always **ny'** (*i.e. ni* in onion, mignonette), mignone (*meeny'oh·nay*).
gu always **gw**, as guarda (*gwah·r'dah*), guerra (*gwer'·r'ah*).
z, zz generally like **ts** in hats, grazia (*grah·tsĭah*); sometimes **dz**, mezzo (*med·dzoh*).
h is always silent.

Abbandono, Con (*kohn abbandoh·noh*), with self-abandonment.
Accelerando (*atchel·air'an·doh*), more and more quickly.
Accelerato (*atchel·air'ah·toh*) increased in rapidity.
Acciaccatura (*at·chak·katoo·r'ah*), a short appoggiatura.
Adagio (*adah·joh*), very slow and expressive. [expressive.
Adagio assai or **molto** (*adah·joh assah·ĭ, mohl·toh*), extremely slow and
Adagio cantabile e sostenuto (*adah·joh kantah·beelay ay sostenoo·toh*), slow, sustained, in a singing manner.
Adagissimo (*adahjeess·seemoh*), slower than *adagio.*
Ad libitum (*ad lib·itum*), Latin, at will or discretion.
Affettuoso (*affet·too-oh·soh*), with tenderness and pathos.
Affizione, Con (*kohn affeetsĭ-oh·nay*), in a manner expressive of grief.
Agilità, Con (*kohn ajeeleetah·*), with lightness and agility.
Agitato (*aj·eetah·toh*), with agitation. [music.
Alla breve (*al·lah brev·ay*), a quick species of common time used in church
Alla cappella (*al·lah kap-pel·lah*), in the church style.
Alla stretta (*al·lah str'ayt·tah*), increasing the time.
Allargando (*al·lahr'gan·doh*), with free, broad style.
Allegretto (*al·legr'ayt-toh*), cheerful; not so quick as *Allegro.*
Allegro (*allay·gr'oh*), quick, lively. Sometimes modified by the addition of other words, as follows:—
Allegro assai (*allay·gr'oh assah·ĭ*, or *assah·y*), very quick.
Allegro con moto (*allay·gr'oh kohn mŏ·toh*), with a quick, lively movement.
Allegro con spirito (*allay·gr'oh kohn speer'eetoh*), quick; with spirit.
Allegro di molto (*allay·gr'oh dee mohl·toh*), exceedingly quick.
Allegro veloce (*allay·gr'oh velo·chay*), quick, to absolute rapidity.
Allegro vivace (*allay·gr'oh veevah·chay*), with vivacity.
Allegrissimo (*allaygr'eess·seemoh*), superlative of *Allegro.*
Amabile (*amah·beelay*), amiably.
Amoroso (*am·oar'oh·soh*), lovingly. tenderly.
Andante (*andahn·tay*), "going" easily and rather slowly.
Andante affettuoso (*andahn·tay affet·too-oh·soh*), slow, with much pathos.
Andante cantabile (*andahn·tay kantah·beelay*), slow and in a singing style.
Andante con moto (*andahn·tay kohn mo·toh*), slow and with emotion.
Andante grazioso (*andahn·tay gr'ah·tseeoh·soh*), slow and gracefully.
Andante maestoso (*andahn·tay mah·estoh·soh*), slow and with majesty.
Andante non troppo (*andahn·tay non tr'op·poh*), slow but not in excess.
Andantino (*andahntee·noh*), a little slower than *Andante;* moving gently.
Animato (*an·eemah·toh*), with animation.
Anima, Con (*kohn an·eemah*), with soul, with fervour. [manner.
A plomb (*ah plohn'*—French nasal, nearly *plohng*), in a decisive, firm, steady
Appassionato (*appahs·seeohnahtoh*), with fervid, impassioned emotion.
Appoggiatura (*appod·jahtoo·r'ah*), a forestroke.
Ardito (*ahr'dee·toh*), with ardour.
Arpeggio (*ahrpej·jeeoh*), like a harp.
A tempo, or **A tempo primo** (*ah tem·poh pree·moh*), after a change in speed, to return to the original rate of movement.

A tempo giusto (*ah tem·poh joos·toh*), in strict and equal time.
A tempo ordinario (*ah tem·poh or'deenah·reeoh*), in an ordinary rate of time.
Al, All', Alla, Alle, Allo, Ai (*al, al·lah, al·lay, al·loh, ah·ee*), to the, or, in the style of.
Audace (*oudah·chay* or *ah oodah·chay*), bold, fearless, impudent.
Basso primo (*bas·soh pree·moh*), First Bass.
Basso secondo (*bas·soh saykohn·doh*), Second Bass.
Bene placito (*ben·ay plah·cheetoh*), at will.
Ben marcato (*ben mahr'kah·toh*), in a clear, distinct, strongly-marked manner.
Bis (*beess* or *biss*), as Latin, twice; a passage indicated by a stroke to be performed twice.
Bravura (*br'ahvoo·r'ah*), with vigour, with boldness.
Brillante (*br'eelan·tay*), in a showy, sparkling style.
Brioso (*br'ee-oh·soh*), with spirit.
Burlesco (*boor'lay·skoh*), with comic humour.
Cacophony (*kakof·ŭnĭ*), English, a discordant combination of sounds.
Cadence (*kay·dĕnss*), English, a close in melody or harmony. Also an ornamental passage at the end of a piece of music.
Cadenza (*kahden·tsah*), Italian, an ornamental series of notes at the close of a piece of music.
Calando (*kalahn·doh*), becoming softer and slower by degrees.
Cantabile (*kan·tahb·eelay*), in a smooth, melodious, graceful, singing style.
Canticle (*kan·tikl*), English; **Cantico**, pl. **Cantici** (*can·tikoh, can·tichee*), Italian, devotional song.
Canto (*kan·toh*), the part containing the chief melody.
Cantor (*kan·taur*), Latin; **Cantore** (*kantoh·r'ay*), Italian, a singer
Cantoris (*kantoar·r'iss*), Latin; a term used in cathedral music, to distinguish the singers on the left side, where the Cantor or Precentor sits.
Canzonet (*kanzohnet'*), English; **Canzonetta** (*kan·tsohnayt·tah*), Italian, a short song.
Capriccio (*kapr'eet-choh*), in a fanciful style.
Cavatina (*kav·atee·nah*), an air of one movement only, sometimes preceded by recitative, of a dramatic character, and generally employed in opera.
Celerità (*chelayr'·eetah'*), with celerity, quick.
Chorus (*koar·r'us*), Latin; **Coro** (*ko·r'oh*), Italian; a band or company of singers.
Chiaroscuro (*kyah·r'oskoo·r'oh*), light and shade in *piano* and *forte*.
Coda (*koh·dah*), tail; the end.
Coi, Col, Coll', Colla, Collo (*koh·ĭ, kohl, kohll, kohl·lah, kohl·loh*), with the; as **Colla voce** (*kohl·lah voh·chay*), with the voice.
Comodo (*ko·modoh*), with composure, quietly
Con (*kohn*), with.
Con moto (*kohn mo·toh*), with motion, or a spirited movement.
Con spirito (*kohn spee·r'itoh*), with quickness and spirit.
Corale (*kor'ah·lay*), a plain hymn-tune. German, **Chorale.**
Crescendo (*kr'ay-shen·doh*), becoming louder; sometimes expressed thus <
Da capo, or **D.C.** (*dah kah·poh*), from the beginning.

Da, Dal (*dah, dahl*), from, from the.

Decani (*deekay·nei.*, Latin, English; a term used in cathedral music, to distinguish those singers who are placed on the right side of the building (entering the choir from the nave), where the Dean sits.

Decrescendo (*day·krayshen·doh*), gradually decreasing in power of tone.

Dell', Della, Dello (*dayll, dayl-lah, dayl-loh*), of the.

Deliberato (*daylee·ber'ah·toh*), adj.; **Deliberamente** (*daylee·ber'ahmayn·tay*), adv., deliberately. [a half.

Demi (*demĭ*), English; French—*dŭmee* after a consonant, *d-mee* after a vowel,

Détaché (*day-tah-shay*), French, make each syllable short and accent equally. French term for staccato.

Diluendo (*dee·loo-en·doh*), a washing away, a dissolving. Passages so marked to diminish in force, until they vanish into silence.

Diminuendo (*deemee·noo-en·doh*), diminishing the force.

Di molto (*dee mohl·toh*), much or very.

Dolce (*dohl·chay*), in soft and sweet style.

Doloroso (*do·loar'ohsoh*); **Dolente** (*dolen·tay*), with an expression of pain—dolorously. [performers.

Duet (*dyoo-et*), English; **Duetto** (*doo-ayt-toh*), Italian, a composition for two

E, Ed (*ay, ayd*), and.

Ecco (*ayk·koh*), Italian; **echo** (*ek·oh*), English, a repetition or imitation of a previous passage, with some modification of tone.

Elegante (*ayl·aygan·tay*), with elegance.

Energico, Con energia, Energicamente (*enair'·jeekoh, kohn en·air'jee·ah, enair'·jeekahmayn·tay*), with energy.

Enharmonic (*enhahrmon·ik*), English; **Enarmonico** (*en·ahr'mon·ikoh*), Italian, proceeding by intervals less than a semitone.

Espressivo, Con espressione (*es·pr'es-see·voh, kohn es·pres·si-oh·nay*), with expression.

Extempore (*eks-tem·pŭrĭ*), English, Latin; unpremeditated.

Facilmente (*fah-ch·eelmayn·toh*), easily, with facility.

Fermato (*fair'mah·toh*), with firmness and decision.

Fine (*fee·nay*), the end.

Forte (*for'·tay*), loud.

Fortissimo (*for'teess·seemoh*), very loud.

Forza (*for'·tsah*), force, vehemence. [force.

Forzando, Forzato (*for'tsandoh, for'tsah·toh*), with peculiar emphasis or

Fugato (*foogah·toh*), in the fugue style.

Fuoco (*foo_aw·koh* or *fwaw·koh*), fire.

Furioso (*foo·r'ĭ-oh·soh*), with rage, furiously.

Gajamente *or* **Gaiamente** (*gah·yahmayn·tai*), Italian; **Gaiement** (*gĕ'·mon'*), French nasal approaching *gay-mong;* **Gai, Gaio, Gajo** (*gay, gah_eeoh* or *gah-yoh*), with gaiety.

Giocoso (*jokoh·soh*), humorously, with sportiveness.

Giustamente (*joo·stahmayn·tay*), justly, with precision.

Giusto (*joo·stoh*), in just and exact time.

Glissando (*gleess-san·doh*), in a gliding manner.

Grande (*gr'an·day*), great.
Grandioso (*gr'an·dĭoh·soh*), in grand and elevated style.
Grave (*grah·vay*), Italian; (*grayv*) English, a very slow and solemn movement.
Gravemente (*gr'ah·vaymayn tay*), with gravity, dignified, and solemn.
Grazia, Con; Graziosamente, Grazioso (*kohn gr'ah·tsĭah, gr'ah·tsĭoh·sahmayn·tay, gr'ah·tsĭoh·soh*), in a flowing, graceful style. [elegantly.
Gusto, Gustoso, Con gusto (*goo-stoh, goostoh·soh, kohn goo·stoh*), with taste,
Il (*eel*), the; as, **Il violino** (*eel veeohlee·noh*), the violin.
Impeto, Con impetuosità, Impetuoso, Impetuosamente (*im·petoh, kohn impet·oo-oh·seetah·, impet·oo-oh·soh, impet·oo-oh·samayn·tay*), with impetuosity.
Imponente (*im·ponen·tay*), with haughtiness. [duction.
Impromptu (*impromp·tyoo*, or *improm·tyoo*), Latin, an extemporaneous pro-
Improvvisamente (*im·prov-vee·samayn·tay*), extemporaneously.
Innocentemente, Innocente, Con innocenza (*in·nohchen·taymayn·tay, in·nohchen·tay, kohn in·nohchen·tsah*), in artless, simple style.
Istesso (*eestes·soh*), same; **L'istesso tempo**, the same time.
La (*lah*), the; as, **La voce** (*lah voh·chay*), the voice.
Lagrimoso (*lag·r'eemohsoh*), in a mournful, dolorous style. [fully
Lamentabile, Lamentoso (*lah·mentahb·eelay, lah·mentoh·soh*), plaintively, mourn-
Languente, Languido (*lan-gwen·tay, lan·gweedoh*), with languor.
Largamente (*lahr'gamayn·tay*), very slowly.
Larghetto (*lahr'gayt·toh*), a slow and measured time, but less slow than *Largo*.
Larghissimo (*lahr'gees·seemoh*), extremely slow.
Largo (*lahr'goh*), a very slow and solemn degree of movement.
Le (*lay*), the; as **Le voci** (*lay voh·chee*), the voices.
Legatissimo (*lay·gatees·seemoh*), very smoothly connected.
Legato (*laygah·toh*), bound or tied; in a smooth gliding manner.
Leggierissimo (*layd·jair'eess-seemoh*), with the utmost lightness and facility.
Leggiero (*layd·jair'·oh*), with lightness.
Lentando (*lentahn·doh*), with increased slowness.
Lento (*len·toh*), in slow time.
Ma (*mah*), but; as **Allegro ma non troppo** (*al·layg·r'oh mah nohn tr'op·poh*), quick, but not too much so. [grandeur.
Maestà, Con; Maestoso (*kohn mah-aystah·, mah·aystoh·soh*), with majesty and
Marcato (*mahr'kah·toh*), in a marked and emphatic style.
Marziale (*mah·r'tsĭah·lay*), martial.
Meno (*may·noh*), less; as **Meno forte** (*may·noh for'tay*), less loud.
Mesto, Mestoso (*mes·toh, mestoh·soh*), mournfully, sadly, pathetically.
Mezza voce (*med·dzah voh·chay*, not *met-tsah*), in a gentle, flute-like voice.
Mezzo (*med·dzoh*, not *met·tsoh*), half; as **Mezzo piano**, rather soft; **Mezzo forte**, rather loud.
Moderatissimo (*mod·ayr'ahtees·seemoh*), in a very moderate time.
Moderato, Moderamente, Con moderazione (*mod·ayr'ah-toh, mod·ayr'ah·tah-mayn·tay, kohn mod·ayr'ah·tsĭoh·nay*), with a moderate degree of quickness.
Molta voce, Con (*kohn mohl·tah voh·chay*), with full voice.
Molto (*mohl·toh*), very, extremely; as **Molto allegro**, very quick.

Morendo (*mor'en·doh*), gradually subsiding; dying away.
Moto, or **Con moto** (*maw·toh, kohn maw·toh*), with agitation.
Nobile, Nobilmente (*naw·beelay, noh·beelmayn·tay*), with nobleness, grandeur.
Non (*nawn* or *nohn*), an adverb of negation, generally associated with *troppo*, as—
Non molto (*nohn mohl·toh*), not very much; as **Non molto allegro**, not very quick.
Non tanto (*nohn tan·toh*), not too much; as **Allegro non tanto**, not too quick.
Non troppo allegro, Non troppo presto (*nohn tr'op·poh al-leg·r'oh, nohn tr'op·poh pr'es·toh*), not too quick.
Nuovo, Di (*dee nwaw·voh*), newly, again.
O (*aw*), or; as **Flauto o violino** (*flah·ootoh* (*flow·toh*) *aw vee·oleenoh*), flute or violin.
Obbligati (*ob·bligah·tee*), pl., two or more indispensable parts to be performed by different instruments in conjunction with the principal part.
Obbligato (*ob·bligah·toh*), a part to be performed by some particular instrument in conjunction with the principal part, and *indispensable* to the harmony and proper effect.
Oppure (*op-poo·r'ay*), or else.
Ordinario (*or'deenahr'ĭoh*), usual; as **A tempo ordinario**, in the usual time.
Parlando (*pahr'lan·doh*), in a speaking manner. [manner.
Passionatamente, Passionato (*pas·sĭ-ohnah·ta-mayn·tay*), in an impassioned
Patetico (*pah·taytee·coh*), pathetic.
Pesante (*payzahn·tay*), heavy.
Piacere, A (*ah p_yahchay·r'ay*), at pleasure in regard to time.
Piangendo (*p_yahn·jayn·doh*), weeping.
Pianissimo (*p_yah-nees·seemoh*), extremely soft.
Piano (*p_yah·noh*), soft. The opposite of *forte*.
Più (*p_yoo*), almost like the English *pew*, an adverb of augmentation; as, **Più forte**, louder; **Più piano** (*p_yoo p_yah·noh*), softer; **Più lento**, slower.
Più mosso (*p_yoo mos·soh*), with more motion, faster.
Più tosto or **Piuttosto** (*p_yoo tos·toh, pyoot-tos·toh*), rather; meaning "in preference;" as **Allegretto o piuttosto allegro** (*al·laygr'ayt-to o p_yoot-tos·toh allayg·r'oh*), rather quickly; or, in preference, quickly.
Placido (*plah·cheedoh*), calm, quiet.
Poco (*paw·koh*, almost *po·koh*), a little.
Poco a poco (*paw·koh ah paw·koh*), by degrees, gradually.
Poco meno (*paw·koh may·noh*), somewhat less.
Poco più mosso (*paw·koh pyoo mos·soh*), a little faster.
Poggiato (*pod-jah·toh*), dwelt on; struck impressively.
Poi (*po·ee*, almost *poy*), then; **Adagio poi allegro**, slow, then quick.
Pomposo (*pohmpoh·soh*), in a grand and pompous manner.
Portamento (*por'ta-mayn·toh*), sustaining the voice; gliding from note to note.
Precipitamente, Precipitato, Con precipitazione, Precipitoso (*pr'ay-chee·peeta-mayn·tay, pr'ay-chee·peetah·toh, kohn pr'ay-chee·peetah·tsĭ-oh·nay, pr'ay-chee·pitoh·soh*), in a hurried manner.
Prestamente (*pr'ays·tahmayn·tay*), hastily, rapidly.
Prestezza (*pr'estayt·tsah*), with haste and vivacity.
Prestissimo (*pr'estees·simoh*), exceedingly quick, quicker than *presto*.

Presto (*pr'es·toh*), very quickly.

Primo (*pr'ee·moh*), first; as **Primo tempo**, return to the original time.

Quasi (*kwah·zee*), in the manner or style of; as if; almost; as **Quasi allegretto**, like an *allegretto*.

Quieto (*kwee-et·oh*), usual form **Cheto** (*kay·toh*), with calmness and repose.

Rabbia (*r'ab·byah*), with rage, furiously.

Raddolcendo, Raddolcente (*r'ad-dol-chen·do, r'ad·dolchen·tay*), with augmented softness.

Rallentando (*r'al·lentan·doh*), more and more slowly.

Rapidamente, Con rapidità, Rapido (*r'apee·damayn·tay, kohn r'apee·ditah·, r'ah·pidoh*), rapidly; with rapidity.

Rattenendo (*r'at-tenen·doh*), restraining or holding back the time.

Ravvivando (*r'av·vi-van·doh*), reviving, re-animating, accelerating; as **Ravvivando il tempo**, animating or quickening the time.

Recitando (*r'ay·cheetan·doh*), declamatory, in the style of recitation.

Recitativo (*r'ay·cheetatee·voh*), a species of musical recitation. [style.

Religiosamente, Religioso (*r'aylee·joh·samayn·tay, r'aylee·joh·soh*), in a solemn

Rinforzando, Rinforzato, Rinforzo (*r'infor'tsan·doh, r'in·for'tsah·toh, r'infor'·tsoh*), with additional tone and emphasis.

Risolutamente, Risoluto, Con risoluzione (*r'ee·soh-loo·tahmayn·tay, r'ee·soh-loo·toh, kohn r'ee·sohloo·tseeoh·nay*), in a bold, decided style.

Risolutissimo (*r'eesoh·lootees·simoh*), with extreme resolution.

Ritardando, Ritardato (*r'ee·tahr'dan·doh, r'ee·tahr'dah·toh*), a gradual delaying of the pace, with corresponding diminution in point of tone.

Ritenendo (*r'ee·ten-en·doh*), holding back in the time; slackening.

Ritenente, Ritenuto (*r'ee·ten-en·tay, r'ee·tenoo·toh*), slackening the time. The effect differs from *ritardando*, by being done at once, while the other is affected by degrees.

Rubato (*roobah·toh*), robbed; **Tempo rubato**, not in strict time.

Scherzando, Scherzante, Scherzo, Scherzevolmente, Scherzosamente, Scherzoso (*skair'tsan·doh, skair'·tsan·tay, skair'·tsoh, skair'tsay·vohl-mayn·tay, skair'·tsoh·sah-mayn·tay, sker'tsoh·soh*), in a light, playful, and sportive manner.

Segno (*say·nyoh*), a sign; as **Dal segno**, repeat from the sign.

Segue, seguito (*say·gway, say·gweetoh*), now follows, or, as follows; as **Segue il coro** (*say·gway eel ko·r'oh*), the chorus follows (at once). Sometimes means, in similiar or like manner, to show that a passage is to be performed like that which precedes it.

Semplice, Semplicemente, Con semplicità (*saym·pleechay, saym-plee·chaymayn·tay, kohn saym-plee·cheetah·*), with simplicity, artlessly.

Sempre (*sem·pr'ay*), always; as **Sempre staccato** (*sem·pray stak-kah·toh*), always staccato, or detached.

Senza (*sayn·tsah*), without.

Serioso (*sayr'eeoh·soh*), in a grave and serious style.

Sforzando, Sforzato (*sfor'tsan·doh, sfor'tsah·toh*), implying that a particular note is to be performed with emphasis and force.

Siciliana (*secchee·liah·nah*), a movement of slow, soothing, pastoral character, in six-pulse time, resembling a dance peculiar to the people of Sicily.

Sincopato (*sin·kopah'toh*), syncopated; when an unaccented note is continued through the following stronger accent, and, as a rule, takes its accent, thus breaking the regular rhythm.

Slegato (*slay-gah·toh*), separately or disconnectedly. [movement.

Slentando (*slen-tan·doh*), a gradual diminution in the time or speed of the

Sminuendo (*smee·noo-en·doh*), gradually diminishing the sound.

Smorzando, Smorzato (*smor'tsan·doh, smor'tsah·toh*), diminishing the sound; dying away by degrees.

Soave (*soh-ah·vay*, nearly *swah·vay*), in soft, sweet, delicate style.

Soavemente (*soh_ah·vaymayn·tay*), with great sweetness.

Solennemente (*soh-len·nay-mayn·tay*), solemnly.

Solennità, Con (*kohn soh-len·neetah·*), with solemnity.

Soli (*soh·lee*), pl., implies that two or more different principal parts play or sing together; *i.e.*, *one* voice or *one* instrument of each part only.

Solo (*soh·loh*), singular, a passage for a single voice or instrument, with or without accompaniments.

Sonoramente, Con sonorità (*sohnohr'·amayn·tay, kohn sohnohr'·eetah·*), sonorously; with a full vibrating kind of tone.

Sostenuto, Sostenendo (*sohs·tayn-oo·toh, sohs·tayn-en·doh*), with tones sustained to their full length.

Sotto (*soht·toh*), under; as **Sotto voce** (*soht·toh voh·chay*), in a soft subdued manner; in an under tone.

Spirito, Con; Spiritosamente, Spiritoso (*kohn spee·r'eetoh, spee·r'itoh·samayn·tay, spee·r'itoh·soh*), with spirit, animation.

Staccatissimo (*stak·kahtees·seemoh*), very detached.

Staccato (*stak-kah·toh*), distinct, short, detached. The tones separated from each other by short rests.

Stentando (*stayn-tan·doh*), with difficulty; delaying, retarding.

Strepito, Con; Strepitoso (*kohn str'ep·eetoh, str'ayp·itoh·soh*), in an impetuous boisterous style; noisy manner.

Stringendo (*streen-jayn·doh*), increase the speed.

Suave, Suavemente, Con suavità (*soo_ah·vay, soo_ah·vaymayn·tay, kohn soo_ah·veetah·*), the usual form is **Soave**, with sweetness and delicacy of expression.

Subitamente, Subito (*soobee·tamayn·tay, soo·beetoh*), quickly; as **Volti subito**, turn over quickly.

Tace, Tacet (*tah·chay, tay·set*), English, Latin; silent.

Tacia, Si (*see tah·chah*), let it be silent.

Tanto (*tan·toh*), so much; as **Non tanto** (*nohn tan·toh*), not so much.

Tardo (*tahr'·doh*), slowly; in a dragging manner.

Tasto solo (*tas·toh soh·loh*), indicating that certain bass notes are not to be accompanied by chords.

Tempo, A, or In (*ah, in tem·poh*), in time, an expression used after some change in the time, to indicate a return to the original degree of movement.

Tempo a piacere (*tem·poh ah p_yah-chay·r'ay*), the time at pleasure.

Tempo comodo (*tem·poh kom·ohdoh*), at a convenient and moderate speed.

Tempo frettoloso (*tem·poh fr'ayt·toh-loh·soh*), accelerated time.

Tempo giusto (*tem·poh joos·toh*), in exact or strict time.

Tempo ordinario (*tem·poh or'·dee-nah·r'eeoh*), at an ordinary and moderate rate.

Tempo perduto (*tem·poh pair'doo·toh*), a gradual decrease of time.

Tempo primo (*tem·poh pr'ee·moh*), return to the original time.

Tenuto (*ten-oo·toh*), held on, the tones sustained for their full time.

Timoroso (*tee·moh-r'oh·soh*), with timidity, awe.

Tosto (*tos·toh*), swift, soon.

Tranquillo, Tranquillamente, Con tranquillità (*tr'an-kweel·loh, tr'an-kweel·la-mayn·tay, kohn tr'an-kweel·leetah·*), with tranquillity.

Tremando, Tremolando, Tremolato, Tremolo (*tr'eman·doh, tr'em·oh-lan·doh, tr'em·oh-lah·toh, tr'em·oh-loh*), a tremulous effect produced by rapid reiteration of a sound.

Troppo (*tr'op·poh*), too much; generally preceded by the negative **non**; as, **Adagio non troppo** (*adah·joh nohn trop·poh*), not too slow.

Tutta, Tutte, Tutti, Tutto, (*toot·tah-ay-ee-oh*), all; **Con tutta forza** (*kohn toot·tah fort·sah*), with all possible force; **Tutti** (*toot-tee*), the entrance of all the instruments after a solo.

Tutta forza, Con (*kohn toot·tah for'·tsah*), with the utmost vehemence; as loud as possible.

Un, Uno, Una (*oon, oo·noh, oo·nah*), a; as **Un poco** (*oon po·koh*), a little.

Un poco ritenuto (*oon pawkoh ree·ten-oo·toh*), gradually slower.

Va (*vah*), goes on; as, **Va crescendo** (*vah kr'ay-shen·doh*), continues to increase in loudness.

Veloce, or **Con velocità** (*vayloh·chay, kohn vayloh·cheetah·*), in a rapid time; sometimes signifying as rapidly as possible.

Velocissimo (*vay·loh-chees·seemoh*), with extreme rapidity.

Vigoroso, Vigorosamente (*vee·goh-r'oh·soh, vee·goh-r'oh·sahmayn·tay*), boldly, vigorously.

Vivace, Vivacemente (*vee-vah·chay, vee-vah·chay-mayn·tay*), quick and lively.

Vivamente, Con vivacità (*vee·vah-mayn·tay, kohn veevah·cheetah·*), with briskness and animation.

Vivacissimo (*vee·vah-chee·simoh*), with extreme vivacity.

Voce (*voh·chay*), the voice.

Volti subito (*vol·tee soo·bitoh*), turn over quickly.

Volante (*volan·tay*), in a light and rapid manner.

REQUIREMENTS FOR THE EXAMINATIONS OF THE TONIC SOL-FA COLLEGE.

Inserted by permission. For further particulars see the College Calendar, price 6d.

THE JUNIOR CERTIFICATE.

(*Revised* 1890.)

(This examination is intended chiefly for Schools, but it may also be advantageously used in Adult Classes as a first examination after about three months' teaching.)

EXAMINERS.—*Those who hold at least the Intermediate Certificate, and have been accepted by the Executive Committee.*

1. Bring on separate slips of paper the names of three tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes taken by lot. Third step exercises of not less than sixteen notes will be accepted.

2. Sing on one tone any one of the "Junior Time Tests" taken by lot. Two attempts allowed. The pupil may taatai the exercise in place of the first attempt.

3. Sol-fa from the Examiner's pointing on the Modulator a Voluntary, moving at the rate of about M. 60, including leaps to any of the tones of the scale, but neither transition nor the Minor Mode.

4. Sol-fa at sight, from the Tonic Sol-fa notation, a phrase of eight notes, or the air of a Single Chant taken by lot from the tests supplied from the College to the Examiner. The test will contain only tones of the major scale, and none shorter than a pulse. Two attempts allowed.

5. The key tone being given, name the tones **d m s** as sung to *laa* in any order.

THE ELEMENTARY CERTIFICATE.

(*Revised* 1890.)

EXAMINERS.—*Associates (or Shareholders) of the College who have been accepted by the Executive Committee.*

1. Bring on separate slips of paper the names of six tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes taken by lot.

2. Sing on one tone one of the "Elementary Time Tests," taken by lot from Nos. 1 to 6, and another from Nos. 7 to 12. Two attempts allowed. The pupil may taatai each exercise in place of the first attempt.

3. Sol-fa from the Examiner's pointing on the Modulator, a Voluntary, moving at the rate of M. 60, including transition of one remove.

4. Pitch the key from a given C, Sol-fa not more than three times, and afterwards sing to *laa* from the Tonic Sol-fa notation a test, not seen before, taken by lot from the tests supplied from the College to the Examiner. The test will not contain any passages of transition, or tones out of the common major scale, or any division of time less than a full pulse.

5. The tones of a Doh chord being given by the Examiner, tell by ear the Sol-fa names of any three tones of the major scale, in stepwise succession he may sing to *laa* or play upon some instrument. Two attempts allowed, a different exercise being given in the second case.

THE ELEMENTARY THEORY CERTIFICATE.

By the "*Elementary Theory Certificate*" shall be understood a Certificate issued by the College to indicate that the holder has answered without help the required questions on the Theory of the Common Scale, on the mental effects of Tones, on Measure, and on the length of Tones, from "Musical Theory," Book I. The questions may be had from the College by sending a 1d. stamp.

THE INTERMEDIATE CERTIFICATE.

(*Revised* 1890.)

EXAMINERS.—*Shareholders of the Tonic Sol-fa College who have been duly proposed and accepted.*

CANDIDATES *must either show their Elementary Certificate, or quote the registered number to the Examiner before the Examination is commenced.*

REQUIREMENTS.

1. Bring on separate slips of paper the names of twelve tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes taken by lot.

2. Sing on one tone, one, taken by lot, of the "Intermediate Time Tests" supplied from the College. Two attempts allowed. The pupil may taatai each exercise in place of the first attempt. The test will include no greater difficulties than those shown in the "Time Studies."

3. (*a*) Sing to *laa* from the Examiner's pointing on the Modulator a Voluntary including transitions of one remove. (*b*) Sol-fa from the Examiner's pointing on the Modulator a Voluntary including easy transition of two and three removes and phrases in the Minor Mode.

4. (*a*) Pitch the key from a given C, Sol-fa not more than twice, and afterwards sing to *laa* from the Tonic Sol-fa Notation a test, not seen before, taken by lot from the tests supplied from the College. The test will include transition of one remove, but no division of time less than a half-pulse. (*b*) Sol-fa not more than twice a test in the Minor Mode not seen before, taken by lot from the tests supplied from the College.

5. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, or the air of a Single Chant, not already known, the Examiner giving the key-tone and singing the test to *laa*, or playing it on an instrument, but not more than three times.

THE INTERMEDIATE THEORY CERTIFICATE.

By the "*Intermediate Theory Certificate*" shall be understood a Certificate issued by the College to indicate that the holder has passed the examination for Elementary Theory and Intermediate Practical Certificates, and has answered without help the required questions on Transitions, the Minor Mode, and Transitional Modulations, from "Musical Theory," Book II. The questions may be had from the College by sending a 1d. stamp.

Those who have obtained this Certificate, and subscribe 2s. 6d. per year, are registered as "Associates." As soon as an Associate proceeds to Matriculate (*i.e.*, passes the Matriculation Examination), his previous subscriptions will be reckoned as part of his first share or shares. He will then have vote and influence in the management of the College.

THE SCHOOL TEACHER'S MUSIC CERTIFICATE.

EXAMINERS.—*Graduates of the College who have been duly proposed and accepted.*

This examination has been instituted by the Tonic Sol-fa College in order that teachers, and especially those in schools under Government

inspection, and students in training colleges, may have their qualifications to teach children to sing by note satisfactorily tested and certified. The text book is "The School Music Teacher," by John Evans and W. G. McNaught (J. Curwen & Sons, Ltd., 8 & 9 Warwick Lane, London, E.C., 2/6). The Candidate must hold the Elementary Certificate of the Tonic Sol-fa College, and must not be under sixteen years of age, in order to sit for this examination.

Those who pass this examination are eligible to become Associates of the College.

REQUIREMENTS.

1. Memory of Tune.—Bring six school songs of moderate length, and from memory point on the Modulator and sing any one selected by the Examiner.

2. Voluntaries.—Point on the Modulator and sing two short voluntaries adapted to any of the Divisions of the Music Code (as explained in the circular of the Education Department) as required by the Examiner. For Divisions I or II, the hand-signs may be substituted for the Modulator at the option of the Examiner.

3. Singing from Modulator and Sight-singing.—(*a*) Sol-fa from the Examiner's pointing on the Modulator a voluntary including any difficulty taught up to the fifth step of the Tonic Sol-fa method. (*b*) Pitch from a given C and sing at sight, Sol-faing not more than twice, and afterwards vocalising, a test sent from the College, including first remove changes of key and common chromatics easily approached and quitted, and another test in the Minor Mode with easy modulation.

4. Ear Tests.—(*a*) Imitate short phrases sung by the Examiner. (*b*) *Laa* a specimen of an Ear Test, adapted to any division of the Code, the names of the notes to be dictated by the Examiner. (*c*) Write or tell the notes of a simple phrase of four tones, sung twice by the Examiner, who will each time first give the Doh chord. (*d*) Give the Time-names or write the time of simple passages sung on one tone by the Examiner while beating the time.

5. Time.—(*a*) Sing on one tone, Time Tests sent from the College. Two attempts allowed. The tests will include no greater difficulties than those shown in "Time Studies for the School Teacher's Certificate." (*b*) Answer any questions put by the Examiner on the time of the Tests. (*c*) Beat time in Two-, Three-, or Four-pulse measure at the rate of M. 60. (*d*) Write on a blackboard plainly, as for a large class, a short Time and Tune Exercise sent from the College.

6. Staff Notation.—This requirement is optional. [The College fee for the whole examination is 7/6. Present holders of the School Teacher's Music Certificate may be examined in the Staff Notation Requirement for a fee of 2/6.]

7. Musical Theory.—Answer in writing any eight questions selected by the College from "Theory Questions for the School Teacher's Music Certificate," and two new questions to be given at the time of the examination. The time for answering the selected questions for the examination must not exceed ninety minutes.

STAFF NOTATION REQUIREMENTS.

1. Voluntaries.—(*a*) Point on a blank stave, while singing, a voluntary containing leaps to any tones of the major diatonic scale. The key to be indicated by the Examiner. (*b*) Sing, from the Examiner's pointing on a prepared stave, a voluntary, including the sharp fourth and the flattened seventh, approached and quitted stepwise, the accidentals necessary to represent these being previously written on the stave.

2. TIME.—Sing, on one tone, a Time Test sent from the College, containing no greater difficulties than those shown on pp. 315 and 316 of "The School Music Teacher."

3. SIGHT-SINGING.—Pitch from a given C, and Sol-fa a test sent from the College in one of the following keys, viz., C, G, D, A, E, F, B♭, E♭, A♭. Two attempts allowed. The test will contain about 32 pulses in two-four, three-four, four-four, or six-eight time, mostly crotchets, with occasional quavers in diatonic melody.

4. MUSICAL THEORY.—Answer in writing any two questions selected by the College from the Staff Notation Theory Questions. Time allowed, 30 minutes.

(*In countries where the English Code is not in use, the College will accept either the acknowledged programme of School Singing, or the Steps of the Tonic Sol-fa Method.*)

NOTE.—A complete copy of the above requirements may be had on application to the Secretary, enclosing 1*d. stamp for postage.*

THE MATRICULATION CERTIFICATE.

EXAMINERS.—*Graduates of the College who have been duly proposed and accepted.*

By the "*Matriculation Certificate*" shall be understood a Certificate bearing the seal of the College, to the effect that the holder (having satisfied the College that he possesses the Intermediate Certificate, the Intermediate Theory Certificate,* the Certificates of the first grade in Staff Notation, and first stage in Harmony Analysis) has passed an examination of which the following are the requirements:—

1. MEMORY OF TIME, TUNE, AND PITCH.—(*a*) Sol-fa from memory, while pointing them on the Modulator, some passage or passages containing transitions of second and third, or third and fourth removes. (*b*) Bring six tunes, or melodies of not less than twenty-four pulses in length, each of which contains divided pulses and extended transition, and write from memory in the Tonic Sol-fa Notation the time and tune of one taken by lot. (*c*) Pitch C or C^{1} from memory, not varying from normal diapason pitch more than a major second.

2. TIME.—Sing on one tone a test sent from the College containing syncopation and minute divisions of the pulse. The test must be sung as nearly as possible at the rate marked. Two attempts allowed.

3. SIGHT-SINGING.—Sol-fa at first sight, and afterwards sing to *laa*, a test sent from the College containing transition of the second and third removes, with minor mode or chromatic phrases, but not containing greater difficulties of time than are found in the Elementary Time Tests.

4. EAR EXERCISES IN MELODY AND HARMONY.—(*a*) Write the time and tune of the melody of a double chant sent from the College, containing a transition of one remove, or a cadence in the Minor Mode, the reciting tone being reckoned as two pulses. The Examiner may sing to *laa*, or play the test three times; but must not tell the Candidate either the key-tone or the first note. (*b*) Write the time and tune of the soprano and bass (the four parts being heard together) of a single chant, sent from the College. The test will contain no chords beyond those explained in "How to Observe Harmony" to the seventh step. The key-chord to be given, and the test to be sung to *laa*, or played not more than three times.

* The School Teacher's Music Certificate is accepted as equivalent to the Intermediate and Intermediate Theory Certificates.

5. Voice Cultivation.—(*a*) Sing, in a suitable key, Ex. 176, "Standard Course," with good quality and distinctness, at about M. 100. Each *skaalaa* to be sung in one breath. (*b*) Sing, in a suitable key, Ex. 121, "Standard Course," to each of the vowels *oo*, *oa*, *aa*, *ai*, *ee*, at about M. 100. The expression marks must be observed, and the Exercise sung in one breath. (*c*) Sing to words (first verse only), in a suitable key, at M. 72, the melody of "Summer is gone," Exercise 190 "Standard Course," with a true *piano* voice throughout, retaining the pitch.

6. Pronunciation.—Sing, with a clear and distinct enunciation of the words, one of the following exercises from "Standard Course," chosen by lot:—Ex. 98, "Labour's strong and merry children;" Ex. 145, "I love my love;" Ex. 188, "Farewell, my own native land;" page 211, "Music in the valley;" page 212, "Higher, higher will we climb;" page 215, "May is coming."

7. Expression.—(*a*) Mark for Expression a melody without words sent from the College. (*b*) Mark for Expression and Breathing-places the words sent from the College. (*c*) Sing to words (one verse), with careful attention to the Expression marks, one of the following exercises from "Standard Course," taken by lot:—Ex. 175, "The sea for me;" Ex. 247, "Good Night;" Ex. 251, "The Lullaby;" Ex. 254, "True love."

(*The Certificate of the Second Stage in* "Musical and Verbal Expression" *will be accepted in the place of 7 a b.*)

THE MATRICULATION THEORY CERTIFICATE.

By the "*Matriculation Theory Certificate*" shall be understood a certificate issued by the College to indicate that the holder has passed the examination for the Matriculation Practical Certificate and either the Intermediate Theory or School Teacher's Music Certificate, and has answered without help the required questions on Musical Form and Expression.

(*A Certificate of the Second Stages in* "Musical Form" *and* "Expression" *will be accepted instead of the examination on payment of the registration fee of* 6*d*.)

THE ADVANCED CERTIFICATE.

Examiners.—*Graduates of the College who have been duly proposed and accepted.*

By the "*Advanced Certificate*" shall be understood a certificate bearing the seal of the College, to the effect that the holder, having satisfied the College that he possesses the Matriculation Certificate and Certificates for Harmony Analysis, third stage; Musical Composition, second stage; Musical and Verbal Expression, second stage; and the Third Grade in Staff Notation, has passed an examination of which the following are the requirements:—

1. Time.—(*a*) Sing on one tone, at the rate marked, the tests sent from the College. (*b*) Write down from ear in correct time, a test sent from the College, not more than four measures in length, containing triplets and examples of time shown in "Elementary Time Tests," the examiner giving each phrase of the test, not more than three times.

2. Sight-singing.—Sing to words at first sight tests sent from the College, at the rate marked. The tests will include transition to the second, third, and fourth removes, with or without modulation, but not many minute divisions of the pulse.

3. Voice Cultivation.—Sing in a suitable key Ex. 307, "Standard Course," at M. 72, with equality of tone, steadiness of voice, proper observance of *piano* and *forte*, taking only one breath on each word *skaalaa*, and retaining the pitch. Also sing with similar observances, one taken by lot from Exs. 300 to 305, "Standard Course," at M. 120, to one or more of the vowels *oo*, *oa*, *aa*, *ai*, *ee*, as required by the examiner.

4. *Harmony Ear Exercise.—Write the time and tune of the air of a four-part metrical tune, sent from the College, and name the chords and their position under each pulse. The tune may be major or minor, and will contain transition of one remove, or modulation, and one or more of the following dissonances in their commonest forms, viz., ^{7}S, ^{7}R, ^{4}S, or ^{7se}M, ^{4}M, ^{7}SE. The tune should be sung to *laa* or played slowly, but not more than three times. There may be a pause between each line.

THE STAFF NOTATION CERTIFICATES.

FIRST GRADE.

Examiners.—*Shareholders of the College who hold the Second Grade Certificate in Staff Notation, and have been proposed and accepted.*

1. Bring the names of three tunes, each in a different key, and Sol-fa from memory, while pointing it on a blank treble staff, one of these tunes chosen by lot.

2. Sing on one tone, to the syllable *laa*, any two of the First Grade Time Tests chosen by lot. Two attempts allowed.

3. (*a*) Sol-fa from the Examiner's pointing on a blank staff, a voluntary moving at the rate of M. 60, the position and pitch of the key-note being given. (*b*) Sol-fa from the Examiner's pointing on the Modulator, a voluntary moving at the rate of M. 60, including transition of one remove.

4. Sol-fa not more than three times, and afterwards sing to *laa*, a tune in one of the following keys, viz., G, D, A, F, F, B♭, E♭, A♭, not seen before, on Treble or Bass clef at the option of the candidate, and not containing any passages of transition or of the minor mode, or any division of time less than a pulse.

5. The tones of a Doh chord being given by the Examiner, tell, by ear, the Sol-fa names of any three tones of the major scale in stepwise succession he may sing to *laa*, or play upon some instrument. Two attempts allowed, a different exercise being given in the second case.

6. Write upon a blank treble or bass staff, from memory, the key signatures of two of the keys named in Requirement 4, chosen by lot.

Candidates who hold the Elementary Sol-fa Certificate will not be required to do the Requirements 3*b* and 5.

Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary, with the fee of 1/6. For those who hold the Elementary Sol-fa Certificate the fee will be 1/-. The Certificate will then be forwarded to the Examiner, who will sign it, and hand it to the Candidate on his application for it.

SECOND GRADE.

Examiners.—*Shareholders of the College holding the Advanced Certificate, who have been duly proposed and accepted.*

1. Bring the names of three tunes, each containing either the sharpened fourth (fe), the flattened seventh (ta), or the leading-note of the minor mode (se), and half-pulse notes, and write from memory one of these tunes, chosen by lot.

2. Explain the time signatures, and sing on one tone to the syllable *laa*, any two of the Second Grade Time Tests chosen by lot. Two attempts allowed.

3. Sol-fa not more than three times, and afterwards sing to *laa*, a test in the major mode sent from the College, containing extended transition to the dominant (first sharp) or sub-dominant (first flat) keys, and half-pulse notes.

* Holders of the Summer Term Harmony Ear Exercise Pass (second stage) may be excused the Advanced Certificate Ear-test if they enter for the Advanced Certificate examination within three years.

4. Sol-fa not more than three times, and afterwards sing to the syllable *laa*, a test in the minor mode sent from the College, containing the sharpened sixth and leading note (**ba** and **se**).

5. Write down from ear the notes of any two simple phrases of four and six tones respectively, or a single chant, not already known, the Examiner giving the name and the pitch of the key-note, and singing the tune to *laa* or playing it on an instrument, but not more than three times.

6. Write from memory a tune containing transition to the dominant or sub-dominant keys, in any one of the following keys, viz., B, F♯, D♭, G♭. One tune may be used and transposed as required.

7. Write from memory the scale of the minor mode, ascending and descending, each in a different form, at any pitch asked for by the Examiner.

8. Write examples of diatonic and chromatic intervals, two of each, as required by the Examiner.

THIRD GRADE.

EXAMINERS.—*Graduates of the College holding the S.N. Third Grade, who have been duly proposed and accepted.*

1. MEMORY OF TUNE AND TIME.—Write from memory a passage of melody, containing extended transition of two or more removes from the principal key.

2. TIME.—Sing on one tone to *laa*, a test sent from the College, containing no greater difficulties than are found in the Second Grade Time Tests. Two attempts allowed.

3. TUNE.—Mark the keys, Sol-fa once, and afterwards sing to *laa*, a test sent from the College, containing transition to the second and third removes, but not smaller divisions of a pulse than quarters.

4. EAR EXERCISES IN TUNE.—(*a*) Write the time and tune of the melody of a four-line hymn-tune, sent from the College, containing transition of one remove, or a modulation to the relative minor. The Examiner may sing to *laa* or play the test three times, and should name the key in which it is written, but not give the key-tone. (*b*) Write the time and tune of the air and bass (the four parts being heard together) of a single chant, sent from the College, and containing no divided pulses. The key-tone to be named but not sounded, and the test to be sung to *laa* or played not more than three times.

5. EAR EXERCISE IN TIME.—Write down from ear, in correct time, a test sent from the College, not more than four measures in length, containing triplets and examples of time shown in "First Grade Time Tests," the pulse to be either the quaver, crotchet, dotted crotchet, or minim, the Examiner beating time and singing each phrase of the test on one tone to *laa*, not more than three times.

6. *TRANSLATION.—Translate from the Tonic Sol-fa notation to the Staff notation, a test sent from the College, containing various divisions of the pulse and transition of three or more removes. The test will be in four parts, and the translation must be written in short score.

7. *CLEFS.—Re-write from a short score to full vocal score, using the C clefs for Alto and Tenor parts, a short test sent from the College, containing transition of the first remove, or a modulation to the relative minor.

8. *INTERVALS.—Answer in writing the questions, sent from the College, upon diatonic and chromatic intervals with or without key signatures.

9. FIGURED BASSES.—Figure the bass of a tune, sent from the College, containing notes qualified by accidentals, and discords of the seventh, and the suspended fourth in various positions.

* The Certificate of Second *Stage* in Staff Notation is accepted in place of Requirements 6, 7, and 8.

ORDER OF EXAMINATIONS TO OBTAIN THE COLLEGE TITLES.

ASSOCIATE.
Founded 1879.

- Elementary Certificate.
- Elementary Theory.
- Intermediate Certificate.
- Intermediate Theory.

The School Teacher's Music Certificate is accepted instead of the Elementary Theory, Intermediate, and Intermediate Theory.

Member.
Founded 1879.

- Harmony Analysis (First Stage).
- Staff Notation (First Grade).
- Matriculation.
- Matriculation Theory (which includes Examinations in Musical Form and Expression).

GRADUATE
(G.T.S.C.)
Founded 1879.

- Harmony Analysis (Second and Third Stages).
- Musical Composition (First and Second Stages).
- Musical and Verbal Expression (First and Second Stages).
- Staff Notation (Second and Third Grades).
- Advanced Certificate.
- Advanced Theory (which includes Examinations in Musical Form, English Composition, Acoustics, Musical History and Literature).

LICENTIATE
(L.T.S.C.)
Founded 1880.

- Advanced Certificate.
- Advanced Theory.
- Theory of Teaching.
- Art of Teaching.

It is not compulsory to take the "Licentiate" before the "Fellow."

FELLOW
(F.T.S.C.)
Founded 1884.

- Musical Composition (Third and Fourth Stages).
- Counterpoint (First and Second Stages).
- *Any one of the following:*
- Solo Singing.
- Orchestration.
- Organ.
- Piano.

The Examinations must be taken in the order named above, except that a Candidate, after having obtained the Diploma of Graduate, may proceed to the Examinations for Fellowship. The Diploma of Licentiate is intended for those who wish to be "Certificated Teachers." Before entering for Licentiate, a Candidate must have passed all the previous Examinations.

JUNIOR TIME TESTS.

It is recommended that these be practised at various rates of speed. At the examination they must be taken not slower than M. 72 and not faster than M. 96.

No. 1.

}|d :d |d :d |d .d :d .d |d :— |d :d .d |d .d :d {

}|d :— |d :— |d :- .d |d :d |d .d :d |d :— ‖

No. 2.

}|d :d :d |d :— :d |d :d .d :d |d :— :— {

}|d :- .d :d |d :- .d :d |d .d :d .d :d .d |d :— :— ‖

No. 3.

}|d :d .d |d :d |d :- .d |d :— |d .d :d .d |d :d .d {

}|d :- .d |d :— |d :— |— :d .d |d :d |d :— ‖

No. 4.

}:d |d :d .d |d :d |d :— |d :d |d .d :d |d {

}:d |d .d :d .d |d :d |d :- .d |d :d .d |d :— |d ‖

No. 5.

}:d .d |d :- .d :d |d :— :d |d .d :d .d :d .d |d :— {

}:d |d :- .d :d .d |d :d :d |d :— :— |d :— ‖

No. 6.

}:d |d :— |— :d .d| d :- .d|d :d |d :— |— :— |d :— |— {

}:d |d .d :d .d|d :d |d :— |d ‖

ELEMENTARY TIME TESTS.

At the Examination these must be sung as nearly as possible at the rates marked.

No. 1. M. 100.

No. 2. M. 100.

No. 3. M. 84.

No. 4. M. 72.

No. 5. M. 60.

No. 6. M. 92.

No. 7. M. 72, twice.

No. 8. M. 100, twice.

{|d :- :- |d :- :- |d :d :d |d :- :d |d :- :- |d :- :- |d :- :- |d :- :- {

{|d :- :- |d :- :- |d :- :- |- :- :- |d :d :d |d :d :d |d :- :- |- :- :- ||

No. 9. M. 84, twice.

{|d :- :d |d :d :d |d :- :- |d :- :- |d :- :d |d :- :d |d :- :- |- :- :- {

{|d :- :d |d :- :d |d :- :d |d :d :d |d :- :- |d :- :- |d :- :- |- :- :- ||

No. 10. M. 76.

{|d :d ,d .d ,d|d .d :d .d |d :d .,d|d :— {

{|d ,d .d ,d :d .d |d ,d .d ,d :d |d .,d :d .d |d .d :d {

{|d : |d , : |d ,d .d ,d :d .d |d :— ||

No. 11. M. 80.

{|d :d |d : |d .d :d .d |d :d {

{|d : |d :- .d |d ,d .d :d .d |d ,d .d :d {

{|d ,d .d :d .d |d .d :d .d |d :- .d |d : ||

No. 12. M. 88.

{|d .d ,d :d .d |d :d |d :— |d : |d :- .d |d :d {

{|d :d |d : |d .d ,d :d .d |d .,d :d |d .d ,d :d .d |d :— {

{|d :- .d |d :d |d :— |d : ||

INTERMEDIATE TIME STUDIES.

The tests for the examination may include any Time divisions found in "Elementary Time Tests" and the following Time Studies, but will not necessarily contain as many varieties of rhythm as are to be found in some of these examples. These studies should be practised on *one tone* as well as in Tune.

No. 1. KEY **A**♭. M. 72, twice. [taafetee. taa-aataitee.]

}|s$_1$:m :r |d :t$_1$:d |l$_1$:- :- |- : :s$_1$ |d :-.t$_1$:d |r :-.d:r {

}|m :f :m |r :- :s$_1$ |s :- :- |- :m :r |d :- :- |- :t$_1$:l$_1$ {

}|s$_1$:-.fe$_1$:s$_1$ |l$_1$:- :t$_1$ |d :- :- |- :- : ‖

No. 2. KEY **E**♭. M. 72, twice. [taa*sai*tee. taa-ai tifi. -aa-ai tifi.]

}:s |d^1 :- :m |f :s :l |l : :r |r : :f |m :- :r,m|f :- :m.f {

}|s :- :- |- :- :l.t|d^1 :m :f |s :- :t$_1$ |d :- :- |- :- ‖

No. 3. KEY **G**. M. 112. [*saa*tai.]

}:d .r|m :- .f |s :t$_1$ |d :— |— : .r|m :— |d : .m {

}|f :- .m|r : .r|s : .s$_1$|m :r |d :— |— ‖

No. 4. KEY **E**♭. M. 80. [taatefe. tafatefe.]

}|d :m |s : .m |l .s :l .t |d^1 : .s {

}|d^1 .t ,l:s .m |l .s ,f:m .d |f ,m.r ,d:t$_1$ .d |r : {

}|s :- .m |l .s ,f:m .r |m :r .,d |d :— ‖

No. 5. KEY **F**. M. 88. [-aafe. taa*sai*.]

}:s .,f|m :— |- .,r:m .r|d : | .l :l .l|l .,s:s | .f :f .f {

}|f .,m:m | .s$_1$:l$_1$.t$_1$|d. :m . |r :- .,m|d :— |— ‖

No. 6. KEY **F**. M. 66. [-aatefe.]

}: .s$_1$ |m :- .r :d .t$_1$ |d .r,m:f : .r |s :- .l,s:f .m {

}|f :- .s,f:m .r |d .t$_1$,d:l$_1$ .f :m .r |d :— ‖

No. 7. KEY **A**. M. 72. [taatefe tafatai. taafe tafatefe.]

}|s, :m, .s, |d : .s, |l,,t,.d :d .t, |d : .r {

}|m .r,d:t,,l,.s, |f .m,r:d,t,.l, |s, .,d :m,r.d,t,|d :— ‖

No. 8. KEY **G**. M 104. [tafa-ai.]

}:m .,f|s :m |d :s, |l,,d,-:d |d :r .,m|f :r |m,d.- {

}:d,s,.-|l, :r |r : .f |m .,r:d .,t,|l, :t, |d :— |— ‖

No. 9. KEY **D**. M. 116. [Slow Six-pulse Measure. *A beat for every pulse.*]

}:d.,r|m :-.f:s |s :l :t |d' :- :- |s :- :m.,f|r :-.m:f.s|l :- :r {

}|t :-.l:s.fe|s :- : |f :-.m:r |m : :s |f :-.m:r |m :l' :-.s {

}|s :l.s:f.m|r :-.m:r |d :- :- |- : ‖

No. 10. KEY **B♭**. M. 88. [taataitee.]

}:s, |d :d :r,d,r|m :— :m,.f, |s, :- .l, :t,.s,|d :— {

}:s, .,s,|l, :s, :d,t,l,|l, :s, :m,s,d|m :- .r :d .t,|d :— ‖

No. 11. KEY **F**. M. 80. [Tripletted Three-pulse measure = Nine-pulse measure.]

}:s, |d :-,-,t,:d,-,r|m :— :l,-,s|f,-,m:r,-,d:s,f,m {

}|m :r : , ,d|t,-,r :f :-,m,r|m,-,f :s : {

}|d,r,m :r :-,-,d|d :-,-, ‖

No. 12. KEY **E♭**. M. 104. [Syncopation.]

}:m .,f|s :f |m :r |d :f' |— :t, .,d|r :s' |— :d .,r {

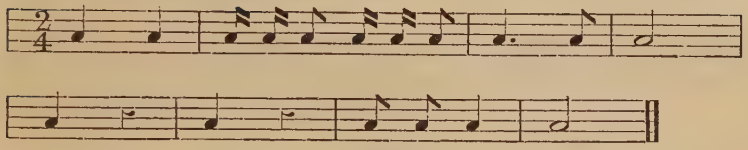
}|m :l' |— :s |d :d' |t :l |s .l':-.s |f .s':-.f {

}|m :f .m |r :t, |d :— |— ‖

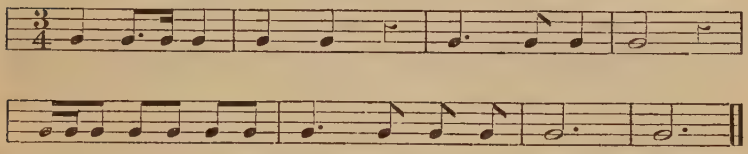
FIRST GRADE TIME-TESTS.

(Any convenient Pitch may be used.)

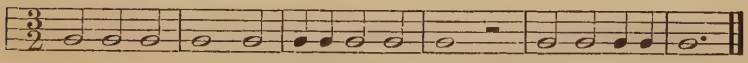
1. ♩ = M. 84.



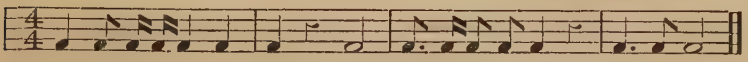
2. ♩ = M. 100.



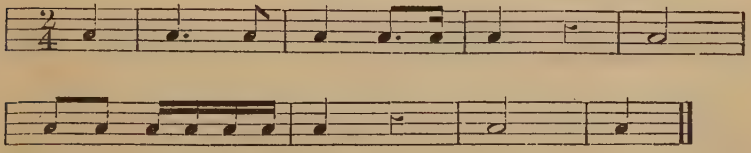
3. 𝅗𝅥 = M. 96



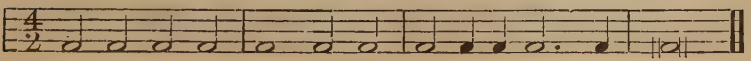
4. ♩ = M. 60.



5. ♩ = M. 72.

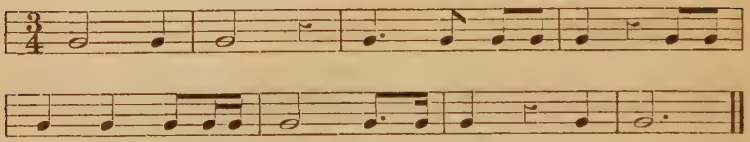


6. 𝅗𝅥 = M. 76.

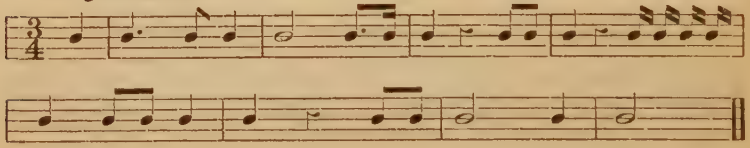


FIRST GRADE TIME-TESTS.— *Continued.*

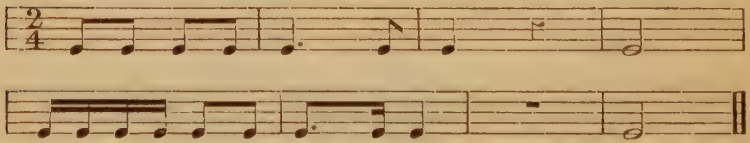
7. ♩ = M. 92.



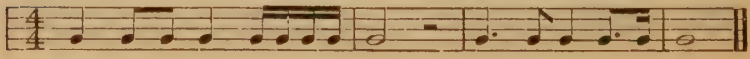
8. ♩ = M. 66.



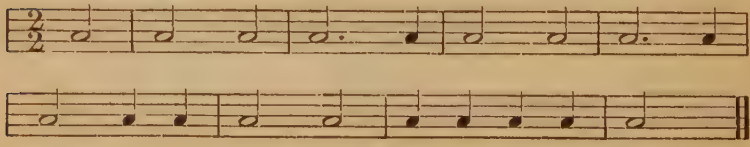
9. ♩ = M. 76.



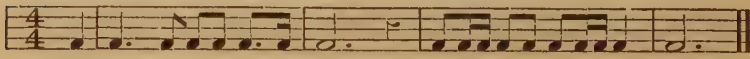
10. ♩ = M. 100.



11. 𝅗𝅥 = M. 80.



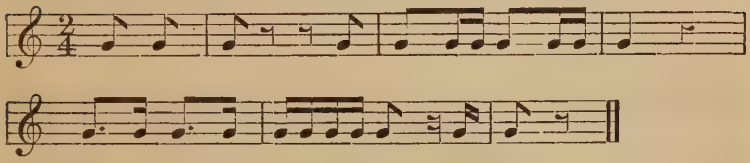
12. ♩ = M. 80.



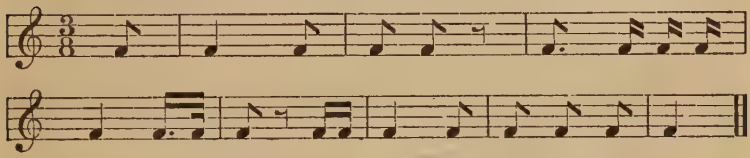
SECOND GRADE TIME-TESTS.

(Any convenient Pitch may be used.)

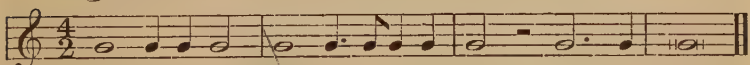
1. ♩ = M. 90.



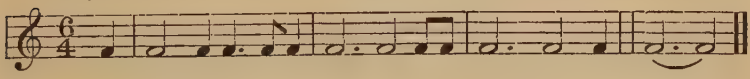
2. ♪ = M. 92.



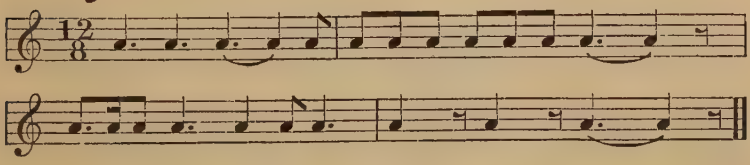
3. 𝅗𝅥 = M. 60.



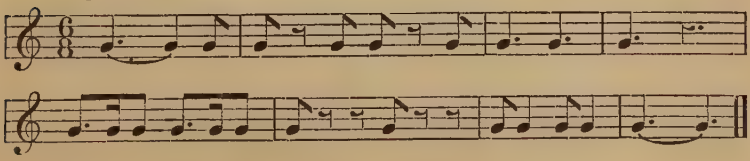
4. ♩ = 72.



5. ♩. = 96.

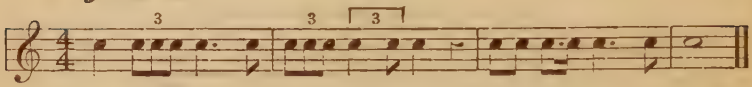


6. ♩. = 76.

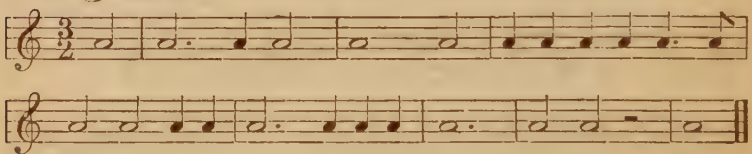


SECOND GRADE TIME-TESTS.—*Continued.*

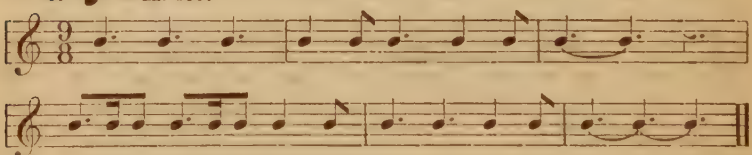
7. ♩= M. 84.



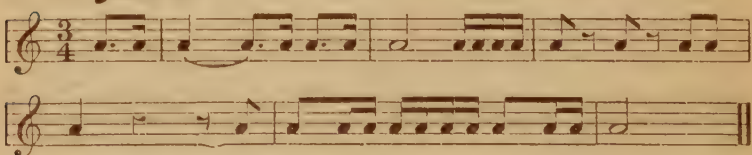
8. 𝅗𝅥= M. 80.



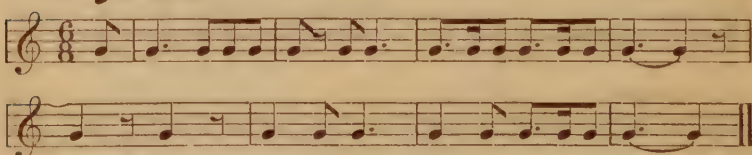
9. ♩. = M. 100.



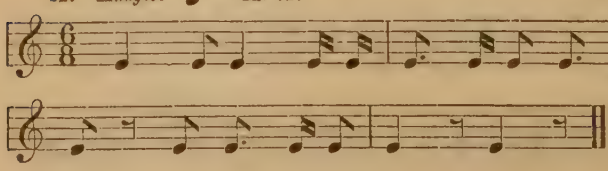
10. ♩= M. 76.



11. ♩. = M. 92.



12. *Adagio.* ♪= M. 72.



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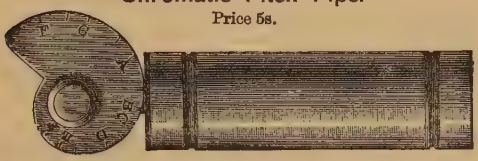

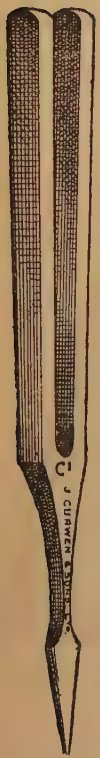

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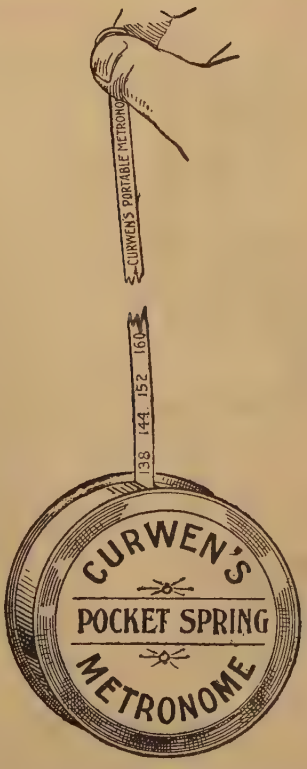

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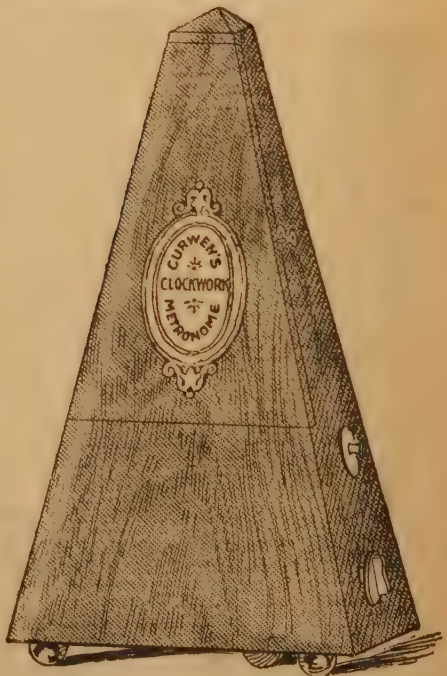

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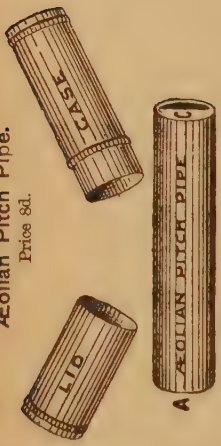

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